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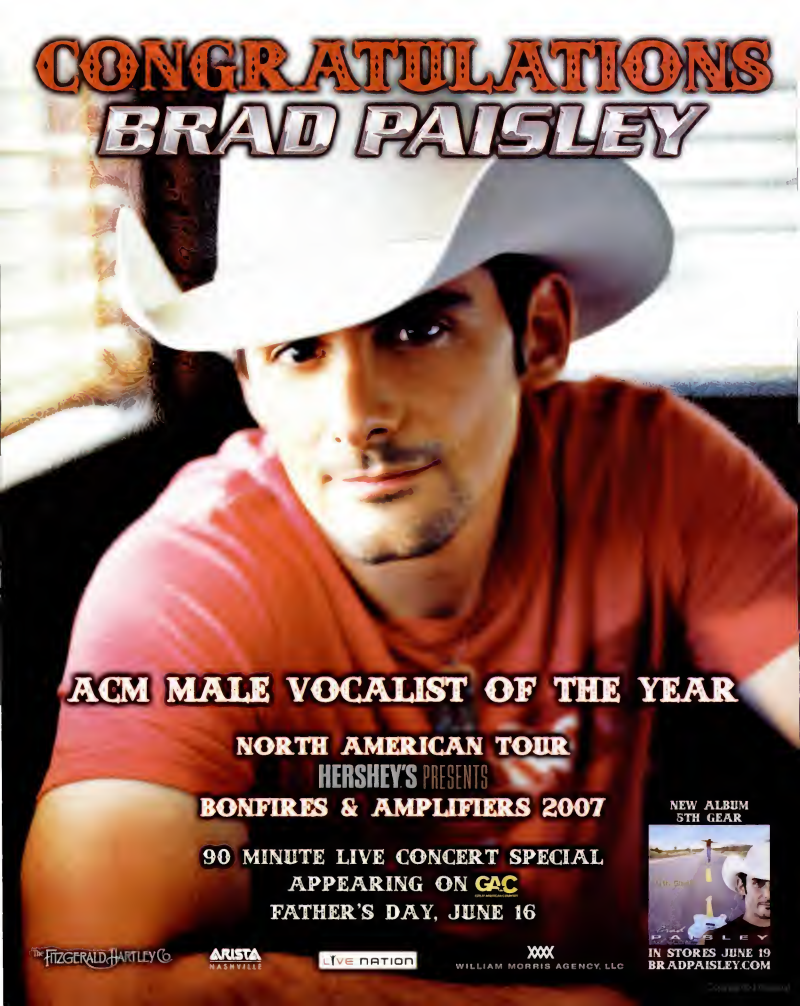
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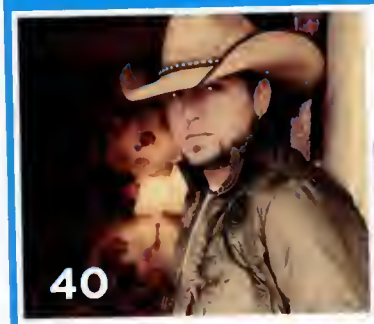
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ON THE COVER Evan Harrison
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360 DEGREES OF BILLBOARD

HOME FRONT

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TOURING

Billboard's **Touring Conference & Awards** will feature panels, networking opportunities and an awards reception targeting promoters, agents, venues, managers, sponsors and production professionals. See billboardevents.com.

REGIONAL MEXICAN

The summit dedicated to the top-selling Latin music genre returns to Los Angeles Oct. 1-3. The event focuses on radio, touring, digital and publishing trends in the regional Mexican industry. More at billboardevents.com.

Contest

MOBILE BEAT

Billboard has teamed with LG Mobile to create the first mobile blogging contest. Contestants will critique concerts in their area and upload mobile photos and reviews to a customized Billboard blog. See billboard.com/mobilebeat.

Blogging

THE JADED INSIDER

Another season of "American Idol" is now in the books. Want the real scoop on what went down with the winner and the also-rans alike? Visit Billboard's Jaded Insider blog at jadedinsider.com.

DIOGUARDI PHOTOGRAPH BY DANNY ROTHENBERG

Secondhand Seige

BY ROB PERKINS

Having operated record stores for more than 25 years, I have had my share of regulatory headaches.

A few years ago, I had to sort out whether a Louisiana law restricted used CD sales. I thought that was an isolated misunderstanding, but during the past few months a half-dozen states have either enacted or considered laws that would require anyone trying to turn a used CD into a down payment on a new one to give up sensitive identifying information to be stored in a retailer's files. If this were to become the rule, then we might as well start stickering new CDs: "Warning: If you decide to sell it back, you will be required to disclose your name, address, birth date, phone number, Social Security number and thumbprint." Retailers would also have to wait several days before reselling the CD. The profit on a used CD pales in comparison to the burden of such regulations.

Fundamentally, selling used CDs without having to disclose who you are to the shopkeeper for the police or other prying eyes is a basic freedom we should all cherish. The government has no right to know what books we borrow from the library. The law protects our privacy in what video we rent. Taste in music is part of our personal identity, and we should be able to keep it to ourselves as well.

I have seen no evidence that anyone is setting out to deliberately suppress the sale of used CDs. Instead, I believe we have simply been caught up in benign efforts to trace stolen goods. Lawmakers had the foresight to exclude used books, but failed to exclude used CDs and other media because no one brought it up. So I will.

Thumbprints, waiting periods and databases of customer Social Security numbers will not pin a CD burglary on the thief. CDs are low-cost commodities without serial numbers (unlike paper money) and no other way to identify the previous owner. Whether the customer pays for music with a $20 bill or by trading it in, there is no more reason to suspect either payment method implicates a theft.

There is no question that CD theft is a problem. As a merchant, I have been the victim. But unless the thief is caught redhanded or attempts to dispose of the loot in bulk, the chance that an isolated used CD at a store across town can be matched to onestolen from my store is virtually nil.

Used copies are no novelty—Abraham Lincoln earned his license to practice law by studying used books. That people are free to sell what they own is part of the fabric of our society, and in a day of heightened environmental sensitivity, disposal of used CDs by resale is certainly preferable to a landfill.

There are tens millions of Americans who depetid on "used" markets for practically everything—used cars, used clothing, used sports equipment. CDs are no different. Used CDs lower the entry price for a budding music fan in order to discover a new favorite artist's creation—the fan who can't afford the price of a concert ticket and for whom a new CD may be a luxury.

The used CDs I buy extend my catalog beyond the collection I stock as new and let me increase the floor space and diverse selection of music I make available to my customers. Our industry supports used CD sales for another reason—pirates hate them. The cost of a new CD, even if discounted, remains a barrier to the price-sensitive consumer who has two, and only two, ways of buying cheaper CDs—infringing or used. Without the second option, pirates capture that market. Aren't we all better off if the price-sensitive consumer is encouraged to pay for a legiti-



mate copy and have one more reason to visit a store?

Secondhand sales benefit local economies. The regulatory suppression of used CD sales means fewer sales taxes collected and fewer of my store sales associates processing used CD transactions. In a day when new CD sales have plummeted, used CDs will help keep my stores and others open for business. ▪▪▪

Rob Perkins is president/CEO of the 50-store Value Music Concepts chain and is on the NARM board of directors.

FEEDBACK

FREAK NASTY RESPONDS

I'm a producer/artist that bangs out five or six songs per week—this has been my routine since even before recording my platinum song "Da' Dip." Coming from New Orleans and the ATL after leaving Cash Money Records, I've been grinding and hustlin' across the country. I've never had the backing a lot of artists get from a major, but I was still able to get nominated for an MTV Award, sell millions of records and hold a place in the market.

Now I feel a bogus controversy brewing, pitting my "Rockstar" song against the Shop Boyz' version. But of all the songs titled "Party Like a Rockstar" from different artists on iTunes, why single out mine? I wrote my song in 2005—they just happened to get radio play first. If the Shop Boyz' radio play is helping me sell downloads,



as claimed in a recent article (Billboard, May 26), it should help the other artists with similar titles sell downloads as well.

I expect any artist that's signed to a major to do far better than any independent artist. Unlike the Shop Boyz, I don't have a video. I also don't have any radio play or marketing. They do. My song sounds totally different from theirs, and our names are distinctly different. So how can consumers be confused?

I have much love and respect for the Shop Boyz, and I would never do anything to block their shine. I'm the most humble cat in this game, and everyone that knows me would speak highly of me and my work ethic. I have a catalog of more than 300 songs that's growing every day, of all genres of music. Just imagine the success that could follow if I partnered with a major.

Eric Timmons, aka Freak Nasty

FOR THE RECORD

- In the May 26 article "Brash's Brass Ring," sales of Aaron Shust's album "Anything Worth Saying" should have been reported as 196,000, according to Nielsen SoundScan.
- In the review of Ozzy Osbourne's "Black Rain" in the May 26 issue, the album's producers should have been listed as Ozzy Osbourne and Kevin Churko.

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>>>POLICE SHUT DOWN ALLOFMP3 VOUCHER SITE

U.K. police have raided and shut down an online voucher system allegedly used by Russian Web site allofmp3.com. The system was an apparent attempt by the operators of the site to set up a way to charge consumers for music downloads after online payment companies such as PayPal refused to support the service. Major credit card companies withdrew their U.K. and European payment options from the site last year.

>>>NZ CHARTS TO INCORPORATE DOWNLOADS

The New Zealand music charts are getting a digital makeover, with the singles and album top 40 lists to incorporate downloads, as well as over-the-counter sales and airplay. The first of the new-look charts from the Recording Industry Assn. of New Zealand will appear May 29.

>>>SUIT QUESTIONS ROYALTIES FOR DOWNLOADS

FBT Productions and Em2M have sued Interscope Records and other Universal labels over a share of royalties for Eminem recordings. The suit claims that the labels should be paying half of the net receipts from downloads and master ringtones rather than the lesser artist royalty, which is based on sales. The suit, filed May 21 in the U.S. District Court in Los Angeles, seeks more than $650,000 in allegedly underpaid royalties from 2002 to 2005.

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UPFRONTS



Music is integral to CBS' 'Viva Laughlin,' which will feature characters lip-synching to classic hit songs.

TELEVISION BY LEILA COBO and MICHAEL PALETTA

PRIME TIME TUNES

New Network TV Series That May Need Your Music This Fall

It's no secret: more and more, prime time series such as "Grey's Anatomy," "Las Vegas" and "Cold Case" are successfully exposing new and old music to TV viewers. Their success is not lost on prospective advertisers and music supervisors, who are now focused on the upcoming fall TV season.

In recent weeks, the networks staged their "upfronts" in New York, presenting new programs and schedules to potential advertisers and media.

Most of the shows are still in pilot mode, with music supervisors yet to be assigned. Keeping that in mind, Billboard queried networks, producers and supervisors on what shows were likely to prominently feature music. What follows is an alphabetical guide to series that will likely be looking for your music in the fall, and what sort of tunes they'll want.

GOSSIP GIRL (THE CW)

Based on the series of books by the same name, the executive producers of "Gossip" are Josh Schwartz and Stephanie Savage of "The OC," a major music platform. In "Gossip," rich teenagers in Manhattan engage in nasty little confrontations, to a soundtrack of alternative music and indie rock.



"Our demo is 18-34 so we're smack in the middle of the record-buying audience," CW music VP Leonard Richardson says. "We have a very strong focus on music, not only on our shows, but the whole network in terms of marketing, promotion and any type of branding we do."

Ad cards at the end of each "Gossip Girl" episode will tell viewers what they heard and a display album covers. Music can be purchased directly on the CW Web site. Platinum-selling acts will benefit from the "platinum" ad card program, which will also feature music video snippets.

IDOLOS DE JUVENTUD (TELEMUNDO)

Although the setting for this series based on the music industry is still up for grabs between Miami and Mexico, the premise is set: A music producer who has launched multiple careers—including his wife's—looks for the next new thing in a music reality show. Telemundo is looking for a mixture of covers and new material, particularly for the love stories that take place as part of the plot. "We typically end up with 'couples themes' for the romantic couples," Telemundo VP of music affairs Margaret Guerra Rogers says.

JOURNEYMAN (NBC)

This epic fantasy drama about a journalist who travels back within his lifetime to help people fix past errors will feature appropriate music from the '70s, '80s and '90s.

K-VILLE (FOX)

This drama about police buddies is set and shot in post-Katrina New Orleans, with the heroes at odds as to how to navigate their torn town. Music is slated to be an integral part of the show, with plans for a score and main title theme that incorporate the city's music. The pilot alone featured several local bands on-camera, and similar showcases will likely continue through the season.

LAS BRUJAS DE SOUTHBEACH (TELEMUNDO)



Four women living in South Beach were, in a past life, sisters in 12th century Spain. Now, they must overcome their differences to vanquish evil. The series will be "loaded" with music, Telemundo's Guerra Rogers says. Romantic music is being looked for to enhance each character, but in addition, different styles are needed to enhance the setting. Befitting South Beach, the search is on for dance, salsa and Latin fare.

MISS GUIDED (ABC)

Upon returning to her former high school, a guidance counselor finds her old nemesis, the cheerleader, is the new English teacher who is glad to remind her of her unpopular past. Abundant flashbacks will be filled with music from the '80s.

REAPER (THE CW)



A slacker wakes up on his 21st birthday to find that his parents sold his soul to the devil and now he must work for Satan as a bounty hunter. Dramatic but humorous, "Reaper" will underscore its lighthearted side with alternative and pop music. Like "Gossip Girl," it will also feature ad cards at the end of each episode. Ad cards are available for three acts per show.

VIVA LAUGHLIN (CBS)

Executive-produced by Tony and Emmy Award winner Hugh Jackman ("X-Men"), "Viva Laughlin" is the closest thing to a musical in the new lineup. Based on the hit BBC show "Viva Blackpool," the mystery drama chronicles a freewheeling businessman, Ripley Holden, who wants to run a casino in Laughlin, Nev., but gets tripped up by issues like a murder investigation, financing problems and family strife. Music is integral, with lead characters lip-synching to iconic hits. Tracks in the pilot include the Rolling Stones' "Sympathy for the Devil," Blondie's "One Way or Another" and Elvis Presley's "Viva Las Vegas."

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>>> WMG LAYOFFS ONGOING AT RHINO

As part of a 400-person restructuring at Warner Music Group (Billboard.biz, May 7), Rhino Records has let go about 15 staffers, a Rhino Records spokeswoman says. Among those laid off, sources say, was VP/creative director Hugh Brown, who will stay on until September, when his contract runs out. Sources say the layoffs are being conducted in stages, with at least one department staffer expected to stay on for a few more weeks.

>>> NIN'S REZNOR CONTINUES LABEL TIRADE

Nine Inch Nails frontman Trent Reznor continues his tirade against record labels for overpricing his album In Australia in that country's Herald Sun, calling labels "thieves" and barring label reps from attending his show for free. He also discusses the massive digital campaign launched around his band's "Year Zero" album, saying he didn't want his label to have anything to do with it.

>>> PRIMARY INKS ALLEN SISTERS, WHITE

Primary Wave Music Publishing has sealed deals with Sara Allen and her late sister Janna, who co-wrote several hit Hall & Oates songs, and with Earth, Wind & Fire founding member and frontman Maurice White. The publisher acquired the Allen sisters' copyright interests in such chart-toppers as "Kiss on My List," "I Can't Go for That (No Can Do)" and "Maneater." Primary Wave acquired White's writer's share in Earth, Wind & Fire songs and his copyright interest in songs not part of his work with the band, such as "Love Me All Over," "Gather Round" and "Chill."

EMI FACES ITS FUTURE

Can WMG Trump Private Equity With New Bid?

GLOBAL | BY LARS BRANDLE

LONDON—So EMI Group's enduring search for a new owner is over—or is it?

The music giant's recommendation of private-equity firm Terra Firma's offer (billboard.biz, May 21) means a takeover process could now move swiftly to completion.

EMI Group CEO Eric Nicoli told investors and analysts in a May 22 conference call that the deal should be cleared within 88 days, "if the process runs in a straightforward way."

That, however, is far from a given, with long-term suitor Warner Music Group (WMG) and rival private-equity firms Fortress, Cerberus and One Equity understood to be interested in buying EMI.

Many anticipate further bids, especially as EMI's stock immediately surged beyond 265 pence ($5.26) per share. So, with the clock ticking, Billboard polled industry experts on which potential new owner would make the best bedfellow for reviving EMI.

THE CASE FOR WMG

Synergies. WMG's ace is that the two companies make for a "good fit." WMG has a strong American roster with the likes of Madonna, Red Hot Chili Peppers and Green Day, while EMI has plenty of British talent, including the Beatles, Robbie Williams and Coldplay. Combined, they would have had a 2006 albums market share of 29.3% in the United Kingdom (according to the Official U.K. Charts Co.) and a 2007 albums market share to date of 30.8% in the United States (according to Nielsen SoundScan), putting them at No. 2 and No. 1, respectively.

Cost savings. Combining operations would also save money. Bridgewell Securities media analyst Patrick Yau says, "It's in recorded music where you would get the majority of cost savings" in distribution, manufacturing, packaging, marketing and artist rosters.

Music knows music. "It would be better if [EMI] was run by another recorded-music company," says Empire Artist Management's Neale Easterby, who manages Parlophone-signed Lily Allen and EMI Music Publishing-signed Natasha Bedingfield. Though if Terra Firma buys EMI, Easterby says, "that might be the case anyway. They might buy it to sell it and keep the publishing arm."



EMI artist LILY ALLEN could have a new boss before long.

THE CASE FOR PRIVATE EQUITY

No post-merger in-fighting. "EMI would be best-served by a private equity group," says CMO Management's Chris Morrison, who looks after EMI acts Blur and Gorillaz. "The cultures of Warner's and EMI's current management would clash." The two also have very different digital rights management stances. "EMI's decision to ditch DRM is correct and irreversible," says Ben Drury, founder of British online music retailer 7digital. "If Warners were to buy EMI and then subsequently reintroduce DRM, the backlash from consumers and retailers would render their position untenable."

Smooth transition. A WMG/EMI union would have to undergo long, expensive competition clearance. Significantly, EMI chairman John Gildersleeve highlighted Terra Firma's delivery of "cash now, without regulatory uncertainty." Sources close to the deal suggest a WMG bid would have to reach at least 285 pence-290 pence ($2.85-$2.90) per share before the delay and risk would be worth it.

Cash. Terra Firma has money and knows what to do with it. Informed sources say the company has made commitments to keep EMI Music Publishing intact and perhaps even inject more capital. Since many believe Universal Music Publishing Group will become the largest publisher following European Commission approval of its BMG Publishing acquisition, that money will be needed to put EMI back on top. •••

Additional reporting by Susan Butler.

WHO IS TERRA FIRMA?

LONDON—Time will tell if EMI Group's shareholders see Terra Firma as solid ground. But the venture capitalist's track record is strong enough to have won over the music corporation's board of directors.

The bid for EMI is Terra Firma's first in the music industry, a spokesman says. But the company is a player in the property and bars fields, and has a stake in Europe's broader media game, through its 2004 acquisition of cinema group UCI.

The company is the brainchild of its CEO, Guy Hands, an Oxford University graduate recognized as a gutsy dealmaker. He's best-known for leading an audacious, if ultimately failed, bid for Europe's leading pharmacy-led health and beauty group Alliance Boots.

The venture capital firm makes its objectives clear on its Web site, stating, "We target large, asset-rich companies that have often been neglected, undermanaged or underinvested by their owners." Nonetheless, the Terra Firma spokesman counters any speculation that Hands may shed EMI's management and strip the company's assets. "The intention is to build the business, grow the business on all sides," he says. —*LB*



HANDS

GLOBAL | BY LEO CENDROWICZ and SUSAN BUTLER

An Approval's Aftereffects

Biz Considers Implications Of Universal/BMG Deal

The battle was hard fought, and some publishing gems were lost, but Universal Music Group got the result it wanted when it finally secured European Commission (EC) approval to take over BMG Music Publishing (billboard.biz, May 22).

The green light from the European Union's (EU) antitrust authority was the last major regulatory hurdle for the €1.63 billion ($2.05 billion) deal, which is likely to have regulatory repercussions for any future music biz mergers and also affect the wider publishing world.

REGULATORY IMPLICATIONS

Universal had always been confident the law was on its side, but nothing could be taken for granted after a European court last year annulled the EC's clearance of the 2004 Sony-BMG merger.

EU competition commissioner Neelie Kroes said that concessions squeezed from Universal as part of the May 22 clearance were vital in an environment where digital music could change the face of the European music industry.

Going forward, the EC's decision may prove relevant to any Warner Music Group/EMI tie-up, where concerns about a merger include both companies' music publishing arms.

According to figures included in Universal's merger submission, EMI Music Publishing and Warner/Chappell Music's combined share of the total European publishing market would be 34%. By contrast, Universal and BMG claimed a combined 22% share.

"Given these numbers, it is inconceivable that the commission would not ask for concessions in a Warners-EMI deal," one Brussels veteran says.

PUBLISHING IMPLICATIONS

As a condition of the approval, "the EC insisted that Universal sell off about €100 million [$135 million] worth of assets," a source says.

Among the assets to hit the auction block are European rights in copyrights acquired in the United Kingdom by Universal's Rondor Music U.K., BMG's Zomba Music Publishing U.K., 19 Music and 19 Songs.

The catalogs include songs penned by producer/songwriter Martin Karl "Max Martin" Sandberg (Backstreet Boys, 'N Sync, Britney Spears) and by artist/songwriters Leo Sayer and the Kaiser Chiefs. Universal will also be selling European rights in the Zomba U.S. catalog, which includes hits by Justin Timberlake and R. Kelly.

Even though Universal was reluctant to sell off these rights, the company chose these particular catalogs because they could be more easily grouped together to meet the sell-off demands of the EC, according to a source close to the deal. •••

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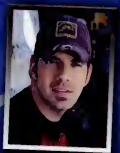
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MIRANDA LAMBERT
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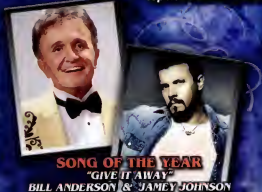
RODNEY ATKINS
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BROOKS & DUNN
Top Vocal Duo
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RASCAL FLATTS
Top Vocal Group



SONG OF THE YEAR
"GIVE IT AWAY"
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Sony/ATV Tree Publishing
Mr. Bubba Music
EMI Blackwood Music



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TONY BROWN
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Vocal Event of the Year



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>>>SANZ U.S. TREK POSTPONED

Alejandro Sanz's El Tren de los Momentos U.S. tour has been postponed until November, a spokeswoman for Sanz tells Billboard. Ten dates have been rescheduled; additional shows will be announced shortly. The spokeswoman says the tour was postponed under orders from doctors in Spain that the singer, who has been touring in Latin America, take "absolute rest" before embarking on the U.S. leg of his tour.

>>>SPARKS IS SIXTH AMERICAN IDOL

Jordin Sparks has been crowned the sixth season winner of "American Idol." Competing against 25-year-old Blake Lewis for the crown, the 17-year-old Glendale, Ariz., native brought in the most of 74 million votes after the final performance show, broadcast from the Kodak Theatre in Hollywood on Fox. Sparks scored a recording contract with RCA Music Group as her prize.

>>>PRINCE READIES PERFUME LINE

Revelations Perfume and Cosmetics will develop and market 3121, a fragrance collection for global superstar Prince. The women's perfume debuts July 7 with a 24-hour online charity event at 3121perfume.com. The collection will be sold online and at select Macy's stores. The fragrance line, encompassing perfume and body crème, ranges in price from $31.21 to $70.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, John Ferguson, Katie Hasty and Michael Paoletta.

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MAYER

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TOURING BY RAY WADDELL

BlackBerry Juiced

Unprecedented Sponsorship Of John Mayer Tour Will Help Launch Curve Phone

In a first for both sponsor and sponsoree, BlackBerry will present John Mayer's upcoming North American tour, Billboard has learned.

Portable communication device BlackBerry will use the Mayer tour to help launch its upcoming AT&T-carried mobile phone, Curve.

The 40-date BlackBerry Presents John Mayer in Concert tour begins June 1 in Ridgefield, Wash., with Ben Folds supporting. Live Nation is promoting the majority of dates on the tour and reports that sales are strong in the early going.

Paul Kalbfleisch, senior director of corporate marketing for BlackBerry parent Research in Motion (RIM), says recent additions to the BlackBerry product line such as Pearl and the new Curve make live music a viable avenue to reach consumers in search of devices with plenty of capabilities.

"John Mayer's concert tour gives us that venue and that context to talk about BlackBerry to a group of people that maybe we haven't talked to before, and to make them think about how BlackBerry fits into their whole life, not just their work life," Kalbfleisch says.

Mayer's demo fits the BlackBerry target, Kalbfleisch adds. "We're able to reach out to a new audience, maybe a slightly younger audience in their 20s, without at all alienating the existing BlackBerry audience," he says.

In activating the campaign, BlackBerry will launch a site highlighting the tour and the company's relationship with Mayer. Marketing in traditional and new media are part of the promotion, as is an on-site presence at concert venues. Consumer-interactive contests are being finalized, and BlackBerry will host VIP parties and backstage meet-and-greets at shows.

"On-site during every concert we'll have the ability to showcase and demonstrate BlackBerry Curve, along with our carrier partner AT&T, so that people coming to the concerts will see, touch and feel our product, learn what it has to offer them, take pictures with it, have a little bit of fun with it," Kalbfleisch says. "We will have the ability to interact with the audience without interfering with the concert itself."



The Curve 8300, scheduled to hit stores in June.

Live event sponsorship, particularly music events, has experienced huge growth in the past few years as marketers struggle to reach consumers in an efficient way. So why is BlackBerry just now getting into the tour sponsorship game?

"The product offering and our strategy had to be in line with reaching out to this type of audience," says Kalbfleisch, who says the BlackBerry reach is now broad and the brand more mainstream than it was only a few years ago.

"The entertainment world and more unique opportunities started to make sense to us now. Two years ago it probably wasn't time yet."

For the Mayer camp, it's great to be BlackBerry's first. "Since we were approached by them, it showed they really wanted to be in business with John," says Michael McDonald, Mayer's manager.

Both sides declined to talk financial specifics, but typically such extensive tour sponsorships are valued at more than $1 million in cash and more in marketing. McDonald says upfront money from BlackBerry goes into upfront tour costs.

"Something we've really focused on is putting the check to good use," McDonald says, adding that marketing is also a big plus.

"Between RIM and the sort of carriers they're in business with, they certainly have a greater and wider marketing reach than we have, so it's great to be able to tap into that," McDonald says. "So far, it's been done in conjunction with us and we feel apart of the marketing effort. It's not like a stranger is coming in and taking over our marketing initiatives."

The deal was brokered by Kalbfleisch, Marcie Allen Cardwell at Creative Artists Agency, and Amy Pesa and Andre Gaccetta at event marketing firm George P. Johnson. Scott Clayton is Mayer's responsible agent at CAA. ••••

MARKETING BY MICHAEL PAOLETTA

ALTERNATE REALITY

MTV Show Gives Real-Life Talent Agency A Boost

On "Taquita & Kaui," an MTV reality show that follows two aspiring starlets in Las Vegas, Ricky Greenstein plays the role of Mr. Manager. But in real life, Greenstein is co-CEO, along with Michael Schweiger, of talent agency Central Entertainment Group. And in the weeks since the the show's April debut, CEG has watched its artist roster grow.

This growth continues with a new strategic relationship CEG has formed with Total Entertainment and Arts Marketing, the recently launched agency helmed by Britney Spears' former manager Larry Rudolph and entertainment marketer Nicole Winnaman. TEAM focuses on securing sponsorship and endorsement dollars for its client roster, which includes A&M/Interscope's Pussycat Dolls.



RICKY GREENSTEIN, co-CEO of Central Entertainment Group, and his client DMX (inset).

MAYER: CHIARI NOZU/FILMMAGIC.COM; GREENSTEIN: COURTESY OF CEG; DMX: MICHAEL LOCCISANO/FILMMAGIC.COM

Rudolph—who also has artist management and TV production companies—says the TEAM/CEG partnership was formed out of necessity. "We were getting requests for our clients to make personal appearances at corporate events and nightclubs," Rudolph says. "But we're not a booking agency, which is why CEG is a good match."

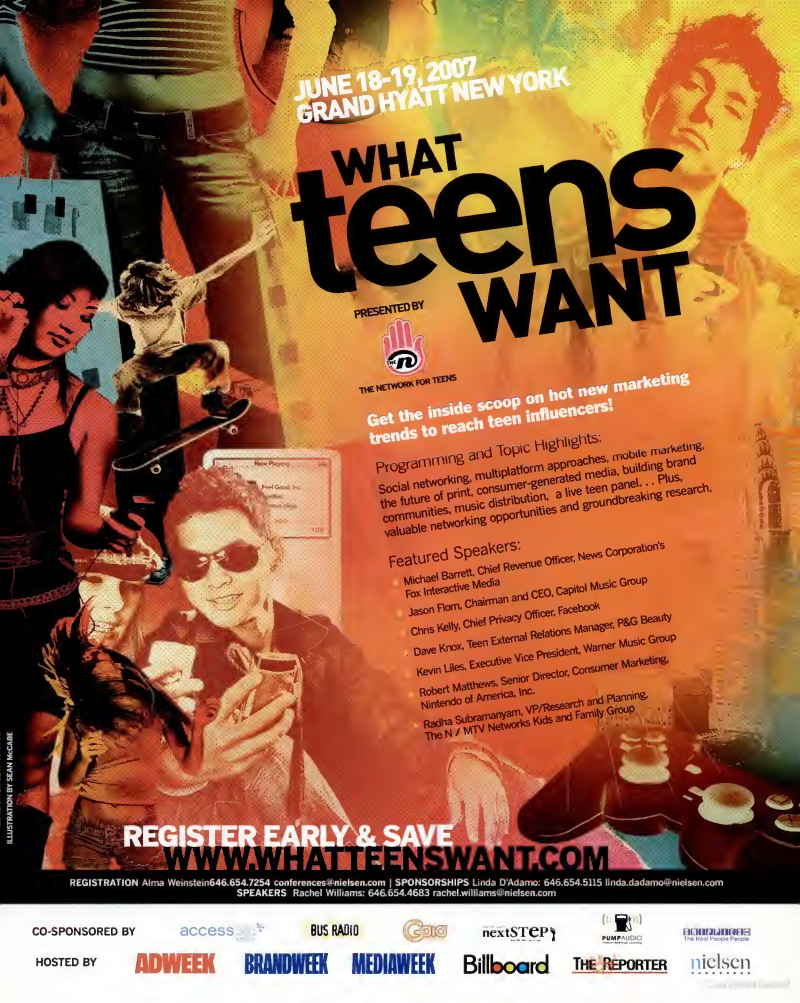
CEG books musicians, artists and celebrities for corporate events, private parties and nightclubs. CEG exclusively represents Fall Out Boy's Pete Wentz and Gym Class Heroes' Travis McCoy as DJs, and also handles club bookings for DMX, the Ying Yang Twins and others.

To host or make an appearance at an event, an artist's fee—based on the artist's level of celebrity in the media food chain—can range between $10,000 and $60,000. CEG's cut is 5%-15%.

The TV show has legitimized "what we do here at CEG," Greenstein says. "Artist managers and label executives take us more seriously now."

Frozen Pond Entertainment's Trish Lum, who oversees DMX's career, says CEG is getting her artist into markets he's never played before. On June 15, DMX commences a 30-date club tour of House of Blues-type rooms and smaller venues.

Similarly, Ying Yang Twins manager Derek Crooms says CEG enables the Twins to "play more mainstream rooms, which helps expand the duo's fan base—and puts money in their pockets." ••••


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Keeping It In The House

Canada's Indie Distributors Get Labels Of Their Own

TORONTO—Canada's leading independent distributors are attempting to increase their retail batting averages by stepping up to the plate with their own new labels.

Recent arrivals have included Toronto-based Koch Entertainment Canada's imprint Koch Records (rock, country and urban music); Hamilton, Ontario-based Sonic Distribution's joint venture with EMI Canada, Labwork Music (alternative); and Montreal-based Distribution Fusion III's Secret City Records (roots/alternative). Simultaneously, other distributors have significantly stepped up A&R at existing in-house labels.

According to Nielsen SoundScan, independently distributed labels have jointly accounted for 19.1% of Canada's retail sales so far in 2007, ahead of every major except Universal (37.5%).

The indie distributors say they are preparing the ground for their future digital businesses, where Fusion III president Jim West predicts they will be involved as "record label, in management, publishing—everything."

West's son Justin now heads Secret City Records, home to alternative rock band Patrick Watson and alternative rock/pop act Miracle Fortress. Fusion III has also operated jazz label Justin Time since 1983.

"Part of the future is having the ability to control copyrights," Toronto-based Outside Music president Lloyd Nishimura says. "Our label has become a real priority for us." Launched in 2002, the Outside Records label roster includes roots-styled acts the Sadies and Oh Susanna.

The 2006-launched Koch Records label's releases to date include albums by Jeff Martin, fiddler Natalie MacMaster and rock act Brandon Paris Band.

"We used to push artists [toward] labels we were distributing," Koch Entertainment Canada president Dominique Zgarka says, "but realized we were doing all of the work. We decided to keep things under one roof."

Despite the added competition for signings, Canadian indies seem largely sanguine about the distributors' moves. "They're just protecting their rear ends," Toronto-based True North Records president Bernie Finkelstein says. "In five years, acts might not need a distributor if the business is all digital."

Sonic co-owner Tim Potocic says adding Labwork to its wholly owned labels Sonic Unyon Records and Goodfella will mean 20 album releases in 2007, its highest in-house total yet. "There's lot of opportunities around," he says.

Those opportunities have partly risen through Canada's majors reducing domestic signings in recent years. Universal Music Canada's most recent direct domestic signing was 18 months ago, although senior VP of A&R Allan Reid says the company is increasingly inking licensing deals as "more artists are coming forward with finished masters, seeking to retain master ownership."

Warner Music Canada VP of A&R Steve Blair confirms the domestic roster shrinkage. "When I started here nine years ago," he says, "we had 22 [Canadian] bands. Now we have 12."

Independents have also been affected by changes in the administration of Department of Canadian Heritage funding for new recordings. In 2006, those changes saw larger independents like Nettwerk Productions, True North and MapleCore switch from funding under the Foundation to Assist Canadian Talent on Records scheme to another program, the Music Entrepreneurial Component.

FACTOR's annual $12.9 million Canadian ($11.65 million) budget provides loans/grants for individual recordings, regardless of that project's success.

However, MEC's $8.5 million Canadian ($7.7 million) budget goes directly to labels annually as loans/grants to cover overall operating costs. Importantly, it employs a sales target-based formula—and missing targets can mean reduced or revoked funding.

"I have signed less acts [with] MEC than if I was in FACTOR," Vancouver-based Nettwerk president Ric Arboit says. "Before I could take a chance on an act. Now, I have to know it's going to be a winner."

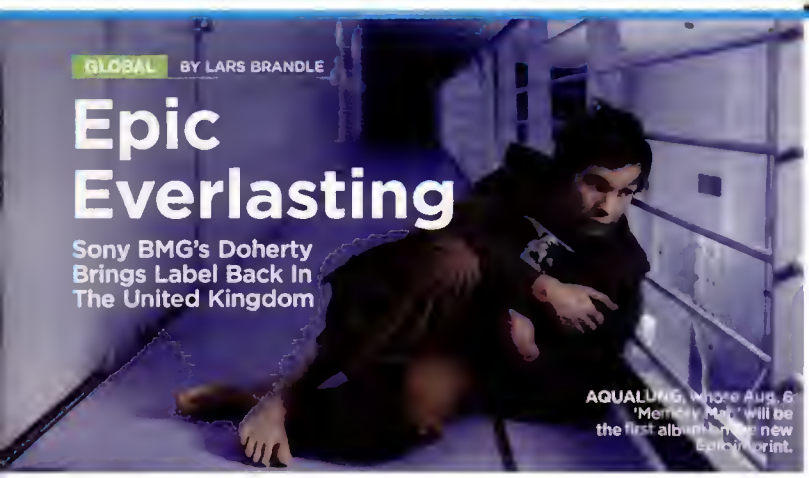
However, some insist the MEC system has benefits. "What's the point of companies signing more acts," Finkelstein says, "if their infrastructure is weak and they can't produce results?

"MEC leaves it to me to decide how I spend my money—providing I get results." ••••



Alt-rock band PATRICK WATSON is one of the first signings to distributor Fusion III's new label Secret City Records.

PATRICK WATSON BRIGITTE HENRY



GLOBAL BY LARS BRANDLE

Epic Everlasting

Sony BMG's Doherty Brings Label Back In The United Kingdom

AQUALUNG, whose Aug. 6 'Memory Man' will be the first album from new Epic imprint.

LONDON—Sony BMG U.K. chief Ged Doherty has some Epic plans.

As the company adapts to the demands of the digital age, Sony BMG Music Entertainment U.K. and Ireland chairman/CEO Doherty has already launched an innovative online A&R service (billboard.biz, March 30). But he's also heading back to the future—reintroducing the Epic label division that disappeared in the United Kingdom almost five years ago.

Epic Label U.K. is helmed by managing director Nick Raphael, a 10-year-plus Sony Music/BMG veteran, who reckons the time is right for a U.K. return. "Brit music is particularly strong at the moment," Raphael says. "We want to build a formidable roster that will be spoken about on a global basis."

Raphael was previously managing director of Epic U.K. in September 2002, when Sony BMG replaced its three-label structure (Columbia, Epic and S2) with international and U.K. repertoire divisions and he became VP of the latter. Most recently, he was managing director of Sony BMG U.K. label White Rabbit, now an Epic imprint with acts including R&B/pop vocalist Lemar, dance act Mylo and singer/songwriter Imogen Heap.

Although the label division disappeared, Epic continued as a Sony BMG imprint, registering a 2.3% U.K. albums market share in 2005, according to labels body the BPI (2006 figures are not yet available). In previous years, its share swung between 6.6% (1984) and 2.5% (2000).

Doherty succeeded Rob Stringer after the latter's June 2006 appointment as president of Sony Music Label Group. His "new" Epic sits alongside front-line U.K. label groups RCA and Columbia.

"In the first year [after the 2004 BMG merger]," Doherty says, "we had an enormous blob of labels lumped together. The second year was always planned to bring back Columbia and RCA, and I remember thinking at the time, 'If things go well, we'll launch a third label.' Epic is our next best-known brand."

The revived Epic's A&R philosophy will reflect the previous broad mix of domestic signings, which ranged from alternative rockers Manic Street Preachers to pop acts like B*witched and George Michael. Raphael says he's aiming for a roster of "versatile, nongenre-specific acts . . . which we can sell in the U.K. and abroad."

The label was also the U.K. home for such international acts as Michael Jackson, Celine Dion and Rage Against the Machine, but Doherty says, "Epic in the U.K. will be primarily U.K. repertoire-based."

HMV marketing director Graham Sim says he is watching the Epic developments with interest. "Universal, for one, has shown how classic labels can be successfully revived and re-energized to drive the record company forward. Epic certainly had a lot of heritage as a label."

The new Epic's first album will be the Aug. 6 release of "Memory Man" by eclectic British alternative singer/songwriter Aqualung, signed to Columbia worldwide out of New York.

Aqualung's Brighton-based manager Phil Nelson enthuses about being in at the start of the revived division. "It really does feel like a team that's not only really into the [act], but currently doesn't have a huge amount of product to work with," he says. "We can really get our hands dirty together and micromanage."

Doherty's recent introduction of online A&R "virtual neighborhoods" for RCA and Columbia, where unsigned acts can post demos while Sony BMG U.K. staffers participate as bloggers, will expand with the launch of an Epic area.

He says the innovation is intended to counter mistrust between the artistic and label communities. "This is the first step to say, 'Here we are—take a look at us, warts and all,' " he says.

"The major record company in the future will be based much more on a partnership basis with the artist," Doherty adds. "You can only get to that point if you start from a position of openness and transparency." ••••



Retail Track

ED CHRISTMAN echristman@billboard.com

No Giant Killer

Why Amazon Won't Dominate The Digital Marketplace

Things will really get interesting when Amazon finally jumps into the digital fray. Amazon is a powerhouse in the book marketplace but has so far failed to duplicate that feat in music, although its business is on the upswing with Tower Records' demise.

Still, even though Amazon has been in music since 1999, iTunes—which debuted in 2003—now sells four times as much music, Billboard estimates. Retail Track figures Amazon's market share at about 2.5%-3%, while iTunes will end this year at about 12%-13%, making it the fourth-largest music retailer, behind Wal-Mart, Best Buy and Target.



HESSE

Although Amazon claims its service will launch with 12,000 labels, Billboard's down-and-dirty conjecture is that the labels it will sell probably comprise about 25% of the U.S. marketplace. Meanwhile, iTunes has signed deals with labels, including the majors, that likely generate about 95% of retail business in the States.

If Amazon were to push digital downloads the way it pushed the opening of its bookstore, Retail Track would be willing to bet that it would kick iTunes' ass. That's because Amazon is far more skilled than Apple at merchandising music. Also, its business model is built around getting lower pricing than iTunes (Billboard, May 26), but only time will tell how successful it will be in that approach. (More on pricing later).

But since Amazon is opening its store with labels that comprise only about one-quarter of the marketplace, it won't be able to establish domina nce like it did with books. Those commercials about looking for a place to contain the world's biggest bookstore don't apply here.

No, that type of marketing approach simply ain't going to work this time around. And that's why the majors were disappointed when Amazon abandoned its previous digital approach last fall, one that would've seen it launch a subscription download service with its own private-label, digital rights management-powered portable player and with a physical product tie-in. The majors were hoping that Amazon would help them maintain a DRM world, while at the same time taking on iTunes head-to-head. The majors pray for such a champion every day, as they try to figure out how to get out of the box **Steve Jobs** has them in.

But instead of being a potential giant killer out of the gate, Amazon now looks like it might be a spoiler to those majors with a stake in DRM. The staunchest proponent for DRM is Sony BMG's Music Entertainment Global Digital Business and U.S. Sales president **Thomas Hesse**. Hesse's stand against an MP3 commercial marketplace stems from the belief that eventual bandwidth advancements may eventually allow peer-to-peer to trade entire music libraries in a matter of minutes—or, in other words, the whole world becomes one giant dorm.

Amazon certainly represents another crack in the DRM foundation, which may be why Hesse wouldn't even let RED negotiate with the merchant on behalf of the independent labels it distributes. While I applaud him for taking a principled stand, I wonder at the wisdom of losing the chance to monitor how MP3 sales perform in the marketplace, let alone how it affects physical and even digital sales.

Warner Music Group also refused to supply its music to Amazon, but it shrewdly agreed to allow its Alternative Distribution Alliance to negotiate a digital deal with the merchant on behalf of its independent labels. Likewise, Universal Music Group Distribution is negotiating for its Fontana-distributed independent labels, as well as whatever MP3 tests UMG's own labels will undertake, but a deal has yet to be signed.

And compounding that situation, if Amazon is successful in its label negotiations and its launch with consumers, it will only box the labels in even more. Besides Bertelsmann's record club, Amazon and its marketplace is the lowest-priced player in CDs in the States, even withstanding Best Buy, Wal-Mart and Target. If it emerges as a dominant player in digital sales, it would likely add its voice to iTunes in insisting on low-priced downloads.

25%

The 12,000 labels Amazon plans to launch its digital store with will comprise about this percentage of the U.S. marketplace

That would not only be bad news to labels, but brick-and-mortar merchants struggling to prop up the CD see cheap downloads as undermining the CD price point.

All of which leads to a mea culpa, with a little history. When EMI announced it was going DRM-free and would sell higher-quality downloads, which would carry an implied $1.29 list price, brick-and-mortar merchants counted that as good news.

That is because some merchants were under the mistaken impression that EMI's digital albums would then sell for $12.99, which doesn't undermine the CD's price point in traditional stores the way $9.99 does.

But while EMI will wholesale DRM-free, higher-quality digital track downloads at 90 cents, it will continue to wholesale its $9.98 list-price album downloads at $7, as reported in Billboard last week. What that story left out, though, is that the major has other single-album pricing levels, as well, of $7.98, $11.98 and $12.98. ••••

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COBOS

GLOBAL BY HOWELL LLEWELLYN

Nightclub Nudging

Spanish Societies' Friendly Approach To Rights Awareness

MADRID—Two Spanish performing rights societies are taking a "softly, softly" approach to collecting rights that they admit many bar and club operators are barely aware of.

Rather than threatening legal action to extract money from clubs, the bodies have been rolling out a campaign called Somos Música—which translates to "We Are Music"—aimed to convince owners of the benefits of correctly licensing their premises for playing recorded music.

Within the next three years, Agedi and AiE—representing labels and performers, respectively—hope the campaign will help them triple the €7 million ($9.4 million) they collected in 2006 from the public performance of recorded music in bars and clubs. The two bodies jointly own collecting unit OCR, launched in 2003.

Somos Música "is about recognizing the economic, cultural and leisure value of music and countering the urban myth that music is free," AiE chairman Luis Cobos says.

OCR estimates 25,000 venues play recorded music in Spain, but Agedi chairman Antonio Guisasola, who also chairs labels body ProMusicae, says 2006's total represents "only about 50% of the rights that we should be collecting."

The campaign is intended to raise awareness among those venue operators who are not currently paying OCR that performing rights exist and need to be paid.

Venues that pay OCR and also sign up for the initiative receive a Somos Música plaque to display on-site so customers "can see they are entering a venue that respects music and musicians," Cobos says. In the first two weeks of the campaign's May launch, AiE says 60 venues put up plaques.

Those who sign up also gain access to somosmusica.com, which offers links to an online music promotion service, event listings, a classified advertising area for staff and general industry news and charts.

AiE managing director Jose Luis Sevillano says several trade groups are publicizing

25K
Estimated number of venues in Spain that play recorded music

Somos Música to their members, including discotheque owners association Fasyde, which claims to represent 3,000 of Spain's 5,000 discos.

"We're happy to join up with Somos Música," Fasyde managing director Jesús Garzas says. "We're talking with OCR about collaboration—[not] threats—and this seems very correct."

That approach appeals to such venue owners as David Novaes, chairman of Madrid's 45-strong La Noche En Vivo group of music bars. "The advantages Agedi and AiE are offering are reasonable," Novaes says. "It is important to know what you are paying for. If you don't know why you are paying, you're less likely to pay."

Agedi and AiE launched in 1990 after 1989 intellectual property legislation introduced rights for the public performance of recorded music. They collect royalties from broadcasters as well as venues.

Previously, Spain's only collecting society had been authors body SGAE, and until 1995, Agedi and AIE contracted their collections out to the larger, established body, which already collected its own royalties from broadcasters and venues.

After those contracts ended and Agedi and AiE began collecting independently of SGAE, Cobos says they found that, in many eases, their fees had not been paid to SGAE. Few music venue operators were actually aware that performing rights for labels and performers needed to be paid. "There was a widespread feeling that once you paid SGAE its [authors' rights] sum, you had taken care of your music payments," Cobos says.

Agedi and AiE claim Somos Música is a significant step toward resolving that situation. The bodies are keen to avoid the negative publicity—and legal costs—SGAE has attracted in the recent past through lengthy lawsuits over music licensing.

In the past, "we have sent the troops in too sometimes," Sevillano says. "But with Somos Música we are putting on a pleasant face. We want owners to feel it's worthwhile working in a legal framework—rather than being illegal." ••••

TOURING BY MITCHELL PETERS

ROCKIN' THE MIC

Rage, Wu-Tang Add Heft To Summer Hip-Hop Tour

With a lineup catering to the b-boy, backpackers and graffiti art culture, this summer's traveling Rock the Bells festival could be the rap community's answer to the Vans Warped tour.

Rock the Bells, which went down in the hip-hop record books in 2004 after reuniting the Wu-Tang Clan (including Ol' Dirty Bastard) for an onstage performance, will revisit history by hosting the recently re-formed Rage Against the Machine at Randall's Island in New York (July 28-29); the NOS Events Center in San Bernardino, Calif. (Aug. 11); and the McCovey Cove Parking Lot in San Francisco (Aug. 18).

Although Rage Against the Machine, which played its first show in seven years at last month's Coachella Valley Music & Arts Festival, is slated to perform only four of Rock the Bells' 19 cross-country dates, founder and organizer Chang Weisberg of Guerilla Union is hopeful that the political rockers' involvement "spills into other markets. The fact that Rage Against the Machine is playing these shows has made it a big deal not only nationally but worldwide. So, you try to leverage that and be thankful for that awareness."

At press time, these remain the only shows on Rage's schedule.

New York rapper Nas will co-headline the majority of the trek along with the Wu-Tang Clan, which has signed on for the entire festival to promote its upcoming reunion album "8 Diagrams." Cypress Hill, Talib Kweli, Pharoahe Monch, Immortal Technique and Jedi Mind Tricks will perform on all fest dates, while the Roots, Public Enemy, Sage Francis, Mos Def, EPMD, MF Doom and others will play select shows.

Ticket prices for each of the four bicoastal festivals range from $75 to $80 and expect to draw approximately 40,000 concertgoers. Prices for the remaining 15 dates, which will visit primarily outdoor venues, range from $40 to $45, and Weisberg says that between 8,000 and 10,000 people are expected. So far, Rock the Bells has teamed with several hip-hop media partners, and SanDisk signed on as the title sponsor.



GLOBALNEWSLINE

>>>COLLECTIONS FALL AT JASRAC

Japanese authors society Jasrac says copyright fee collections for the year ending March 31 fell 2.2% year-on-year to 111.1 billion yen ($923.2 million)—the first time in five years collections have not risen. Performance right royalties rose 0.9% to 48.8 billion yen ($405.3 million), but mechanical fee collections fell 5.4% to 41.9 billion yen ($348.4 million), largely due to declining CD sales. Royalties from polyphonic ringtones fell to 3.3 billion yen ($27.8 million) as Japanese mobile-phone users turned increasingly to master ringtones. Collections from the latter increased 23.3% to 2.2 billion yen ($18.2 million).

—Steve McClure

>>>ROLLINS, REICH HONORED IN SWEDEN

Seminal jazz artist Sonny Rollins and minimalist composer Steve Reich jointly received the 16th annual Polar Music Prize from King Carl Gustaf XVI of Sweden at a May 21 ceremony in Stockholm. The nationally televised event took place at the Konserthuset venue. Both recipients were awarded 1 million Swedish kronor ($145,960) from a fund set up in 1989 by ABBA's publisher, manager and co-lyricist, the late Stig Anderson. The prize is based on nominations submitted by the board of the Stig Anderson Music Award Foundation, consisting of representatives from his family, the Swedish Society of Popular Music Composers and the Swedish Performing Rights Society. Previous winners of the prize include Paul McCartney, Quincy Jones, Elton John and Bob Dylan.

—Fred Bronson

>>>RECORD REVENUE AT PPL

U.K. collecting society Phonographic Performance Ltd. has published its best-ever financial results. The society, which licenses performance rights on sound recordings on behalf of record labels and performers, reported license fee income of £97.9 million ($193 million) in 2006, up 13% from 2005. Distributable

Although the festival's 15 U.S. dates without Rage have a solid lineup of "established touring acts," according to Weisberg, some industry observers speculate that the absence of a mass-appeal urban headliner could make high attendance draws challenging. And with virtually no other large-scale hip-hop package tours going out this summer, rap looks unlikely to crack the Billboard year-end list of the top 25 grossing tours, which it hasn't done since 2005's Eminem/50 Cent Anger Management tour, which pulled in $22.7 million from 23 shows, according to Billboard Boxscore. Prior to that, in 2003 50 Cent rang up nearly $23 million in ticket sales, much of it co-headlining with Jay-Z on the Roc-the-Mic tour.

But Weisberg, who through the years has promoted one-off festivals and dozens of club gigs under the Rock the Bells moniker, doesn't compare his festival to mainstream rap. "Even if Eminem, 50 Cent or Jay-Z were touring this summer, that wouldn't be an indication to me that this is the right time for Rock the Bells," he says. "The indication for me is the music and growth of it in the markets we've done it in."

Last summer, a one-off Rock the Bells drew an impressive crowd to Concord, Calif.'s Sleep Train Pavilion, says Rick Mueller, president of Live Nation San Francisco, which is co-producing the Aug. 18 date. "For a lineup that didn't have 50 Cent, Eminem or a flashy headliner, we did 10,000 people at a $50 ticket," Mueller says, "which is a great number."

As opposed to chart-topping rappers who "might be really good in the studio" but "not really able to perform," Weisberg says that the bottom line with Rock the Bells "is that everybody on the show can fucking perform. People want to go to a show and be entertained," he says. "They don't want to go to a show where six dudes are onstage running around not knowing how to project their voice correctly."

Indie rapper Sage Francis, a self-declared "road warrior," will perform on the Paid Dues stage on select Rock the Bells dates. He says his indie hip-hop contemporaries like Atmosphere, Brother Ali, El-P, Cage and Buck 65 aren't strangers to drawing respectable crowds and commanding the stage. "We're all people who've been out for 10 years developing our fan bases," says Francis, who will embark on a 40-date club/theater trek later this month to promote his latest Epitaph effort, "Human the Death Dance."

"We stay focused on what we do, how we do it and make sure it continues to grow," the rapper continues. "Our shows entail a lot more interesting elements. I don't think that a lot of other hip-hop acts have the tenacity or fuel that we do." •••



PUBLIC ENEMY will perform select dates on the Rock the Bells tour. RAGE AGAINST THE MACHINE (inset) is slated to play four shows.

PUBLIC ENEMY: JOHN SHEARER/WIREIMAGE.COM. RAGE AGAINST THE MACHINE: KEVIN MAZUR/WIREIMAGE.COM

net revenue rose 11.8% to £84.4 million ($166.7 million). The figures included international income of £6 million ($11.8 million), double the figure from 2005. Until five years ago, the society drew no revenue from international sources. Earlier this year, PPL merged with two smaller U.K. collecting societies, PAMRA and AURA. It now represents 3,500 record companies and also collects/pays out on behalf of around 40,000 performers. *—Lars Brandle*

>>>SMEJ SALES ON THE RISE

Japanese market-leading record company Sony Music Entertainment (Japan) has reported healthy sales results for the year ended March 31, boosted by solid performances by its noncore businesses. Revenue for SMEJ and its 44 subsidiaries totaled 162.3 billion yen ($1.3 billion), up 6.4% from the previous year. Sales and distribution of recorded music fell 4.8% to 81.6 billion yen ($674.5 million); the remaining 80.6 billion yen ($666.5 million) came from music publishing, artist management and other SMEJ subsidiaries, up 20.8%. SMEJ does not publish profit figures. Domestic product accounted for 77.4% of music sales, down from 79.4% in the previous year. *—Steve McClure*

>>>SANCTUARY RECEIVES TAKEOVER BID

Financially troubled British music company Sanctuary Group confirms it has received at least one takeover bid. Sanctuary issued a statement May 18 saying it had "received approaches from third parties that may or may not lead to an offer for the company." The company said a further announcement would be made "in due course." The London-based firm issued the statement to the London Stock Exchange after the update that its stock price rose 40% on May 18 to 15.75 pence (31 cents). Sanctuary has been circled by a handful of suitors in recent years. Recently, the company has been pushing ahead with a program of strategic disposals, including the sale of its stake in independent label Rough Trade. British indie powerhouse Beggars Group is understood to be in talks for Rough Trade. *—Lars Brandle*

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Friday And Saturday Night Special

A No-Brainer Bargain For Hank Jr. And Skynyrd's Rowdy Friends

Sometimes you just gotta get rowdy.

The Rowdy Frynds tour—produced by Red Mountain Entertainment and Blue Goose, and booked by the William Morris Agency—is a perfect gumbo recipe for wild-eyed Friday and Saturday nights. It gives fans value for days, provides arenas with a solid booking and double-digit concession per-caps, and in many ways, puts Red Mountain on the map as tour producer. Oh, yeah, and it rocks mightily, which came as no surprise to me at the May 4 show in Nashville.

Truth is, Red Mountain stepped up when other promoters passed. "I'm not so sure that the big guys understood the value and the nuances involved in this thing," philosophizes **Greg Oswald**, VP at WMA and responsible agent for Frynds.

"It doesn't even really take any balls. You just either understand it or you don't," he continues. " I have to admit, you have to have a feel for that lifestyle, but it's not a secret. It's been going on for 30 years."

Ah, the lifestyle out in full force. "You've got **Hank [Williams] Jr.** and **[Lynyrd] Skynyrd**, who both have extremely solid, loyal fan bases," says **Brock Jones**, senior director of booking at Nashville's Sommet Center, where Rowdy Frynds grossed a stout $709,774 from 12,575 rowdy friends, according to Billboard Boxscore. "Then you have **38 Special**, which adds a newdynamic, both **Van Zants** on tour together. There's a high entertainment value for this ticket price."

The tour was indeed a big mover for Birmingham, Ala.-based Red Mountain and its partners, **Gary Weinberger** and **John Ruffino**. Ruffino's father, **Tony**, was a legendary Southern concert promoter who was instrumental in breaking Williams in the late 1970s and early 1980s.

"Over the years we've promoted Hank all over the place," John Ruffino says. "The opportunity came up to do Hank and Skynyrd, and it was a no-brainer for us."

Still, 20 dates with a healthy combined guarantee is biting off a lot for a midsize independent, with a guarantee Oswald admits is "stiff."

"Most of the time we buy four or five cities. This was the first time we've bought 20 cities," Ruffino says. "Obviously, when you're buying that many dates there is a fear involved, but we believe in both [Williams and Skynyrd] and, like I say, it made sense to us."

Ross Schilling, who manages all three acts with **Ken Levitan** through Vector Management, says Ruffino, Weinberger and Blue Goose president **Russell Doussan** "were believers from the beginning and saw the viability of these artists, and saw a very active fan base. They really micromanage each promotion and make sure it fits the market."

There's no denying that Skynyrd and Williams have legions of fans, but there was a very real question as to whether these fans were the same people. Synergy means one plus one equals three, not one plus one equals one. To cop a quote from manager **Doc McGhee**, this ain't exactly "cats and dogs living together." Rowdy is as rowdy does.



WILLIAMS

"Musically, it works good. It's not exactly the same, but it's in the same range," Ruffino says. "We did almost 13,000 people in Nashville, so it looks like one plus one equals three."

Oswald says he'd like to do a "scientific poll" of the audience, which to me is kind of scary. "I think what you would find would be the following: a significant percentage of the diehard Skynyrd fans that never miss a show, the diehard Hank fans that never miss a show, the diehard rebel redneck Confederate flag-waving group that likes racing—the Southern rock lifestyle-oriented people—and the people who remember or have recently heard what a party it could be to see a real live Hank and Skynyrd show," Oswald says. "The latter are the ones I think got mobilized that wouldn't have ordinarily been there."

It helps that the show is value-priced, with tickets at $69.50, $59.50, $39.50 and $25. "Obviously, we have to get enough of a ticket to pay all the bills and guarantees, but we didn't want to chase anybody away," Ruffino says.

Schilling adds, "Pound for pound, I don't think there is another tour out there that is giving the fans four-and-a-half hours of hit music from start to finish. I'm glad we decided to tour on Friday and Saturday nights only—it lets everyone recuperate the next day."

The tour is scheduled for 20 markets through June 16, but discussions are under way to extend into the fall. ••••

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BOXSCORE Concert Grosses

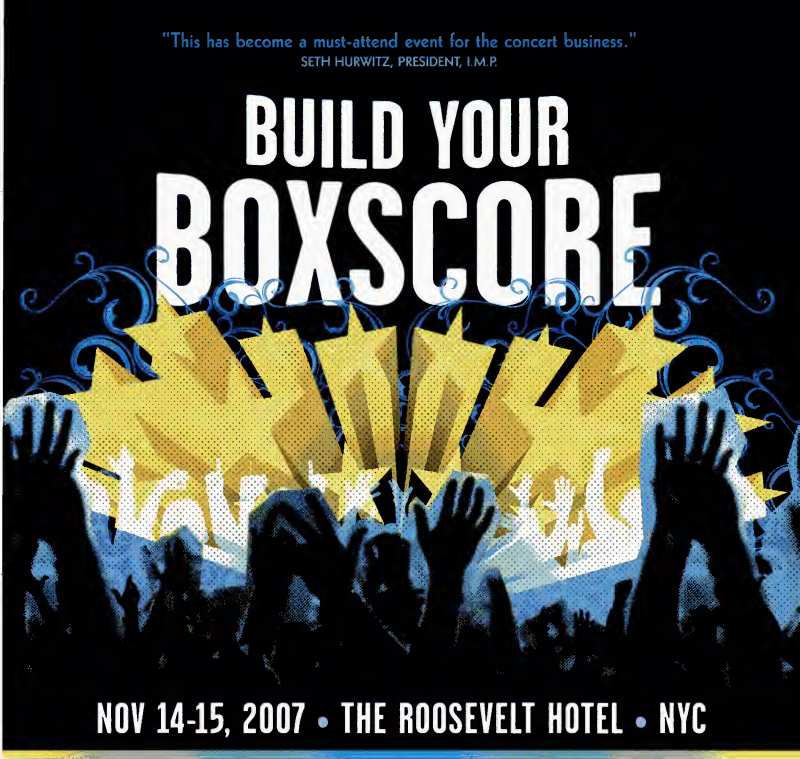
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ
1	$3,185,700 $25.00-$75.00	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, May 8-9, 13-13	19,387 Five sellouts	Caesars Palace, Concerts West/AEG Live	
2	$2,861,782 $125-$1 $125.00-$187.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, May 16-20	20,713 Five sellouts	Concerts West/AEG Live	
3	$1,795,635 ($1,108,596 in Canadian $) $57.32	WESTLIFE, MACDONALD BROTHERS, LADY NADA Odyssey Arena, Belfast, Northern Ireland, April 15-16	31,324 Two sellouts	Aiken Promotions	
4	$1,593,147 (£795,720) $50.00-$80.008	JUSTIN TIMBERLAKE, TIMBALAND Odyssey Arena, Belfast, Northern Ireland, April 24-25	18,098 Two sellouts	Aiken Promotions	
5	$1,383,773 $49.50	EDGEFEST: THE KILLERS, MY CHEMICAL ROMANCE, AFI & OTHERS Plaza Mat Park, Frisco, Texas, April 13	27,955 Sellout	AEG Live	
6	$1,007,828 ($1,108,611 in Canadian $) $100.62-$43.01	IL DIVO Air Canada Centre, Toronto, April 9	13,936 Sellout	Live Nation	
7	$954,376 $66.25-$58.25	KENNY CHESNEY, SUGARLAND, PAT GREEN Alltel Arena, North Little Rock, Ark., May 19	14,789 Sellout	Vanwell Enterprises, The Messina Group/AEG Live	
8	$930,277 ($1,080 in Canadian $) $110.46-$43.75	IL DIVO Pengrowth Saddledome, Calgary, Alberta, April 18	12,676 Sellout	Live Nation	
9	$917,477 $50.25	TOOL Cox Arena, San Diego, May 2-3	17,999 Two sellouts	Live Nation	
10	$916,143 ($1,044,816 in Canadian $) $89.91-$73.58	KEITH URBAN, THE WAIFS Acer Arena, Sydney, May 13	10,290 Sellout	Chugg Entertainment	
11	$868,810 ($1,030 in Canadian $) $81.28-$44.07	IL DIVO General Motors Place, Vancouver, April 22	11,068 Sellout	Live Nation	
12	$800,089 ($848,881 in Canadian $) $70.66-$43.82	IL DIVO Rexall Place, Edmonton, Alberta, April 19	10,038 Sellout	Live Nation	
13	$789,531 (4,588,000 $47	PODGE & RODGE Hyde Street Depth, Ireland, April 12-15, 17-22, 24-29	16,800 Nine sellouts	Aiken Promotions	
14	$726,985 ($1,107 Canadian $) $68.90-$43.48	IL DIVO Scotiabank Place, Ottawa, April 13	8,857 Sellout	Live Nation	
15	$688,661 ($730,661 in Canadian $) $108.58-$41	IL DIVO Bell Centre, Montreal, April 10	8,784 Sellout	Live Nation	
16	$681,973 ($1,081 Canadian $) $78.69-$43.52	IL DIVO MTS Centre, Winnipeg, Manitoba, April 16	11,024 Sellout	Live Nation	
17	$673,173 $60-$58	KENNY CHESNEY, SUGARLAND, PAT GREEN The Coliseum, Lafayette, La., May 20	10,478 Sellout	The Messina Group/AEG Live	
18	$627,290 $60-$45	GEORGE LOPEZ, BRYAN KELLEN Nokia Theatre, Grand Prairie, Texas, May 4-5	11,240 Sellout	AEG Live	
19	$607,656 $90-$45	JOSH GROBAN, ANGELIQUE KIDJO San Diego Sports Arena, San Diego, April 16	7,632 Sellout	Live Nation	
20	$566,314 $50.25	ANDRE RIEU Bell Centre, Montreal, May 12	7,286 Sellout	Gillett Entertainment Group	
21	$559,379 $47.50-$27.50	THE KILLERS, SILVER BEATS, RED ROMANCE Madison Square Garden, New York, April 28	14,539 Sellout	Live Nation	
22	$553,880 $60	KENNY CHESNEY, SUGARLAND, PAT GREEN Hilltop Arena, Columbia, Mo., May 18	9,593 Sellout	Police Productions, The Messina Group/AEG Live	
23	$540,635 $65-$55	BLUE MAN GROUP Veni Andali Arena, Grand Rapids, Mich., March 28	8,730 Sellout	Emery Entertainment, Pacific Arts Entertainment	
24	$537,093 $60.75	RASCAL FLATTS, JASON ALDEAN Spokane Arena, Spokane, Wash., March 7	8,989 Sellout	Live Nation	
25	$535,834 $59.75	RASCAL FLATTS, JASON ALDEAN Idaho Center, Nampa, Idaho, April 29	8,690 Sellout	Live Nation	
26	$525,095 ($1,107 Canadian $) $69.50-$39.50	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Comcast (mm) Forum, Tampa, Fla., April 13	11,000 Sellout	Blue Smoke Entertainment, Red Mountain Entertainment	
27	$508,780 ($561,011 in Canadian $) $55.45-$42.80	NELLY FURTADO Air Canada Centre, Toronto, April 8	11,373 Sellout	Live Nation	
28	$503,554 $60.50-$45.50	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Conseco Fieldhouse, Indianapolis, April 28	8,831 Sellout	Blue Smoke Entertainment, Red Mountain Entertainment	
29	$501,484 $69.75-$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Phone Civic Center, Peoria, Ill., April 21	8,050 Sellout	Blue Smoke Entertainment, Red Mountain Entertainment	
30	$494,150 $55.50-$40	KCRW A SOUNDS ECLECTIC EVENING Silverlake Amphitheatre, Universal City, Calif., April 30	5,951 Sellout	Live Nation	
31	$468,365 $75	JOHN LEGEND, CORINNE BAILEY RAE Performance Post Pavilion, Columbia, Md., April 28	7,811 Sellout	I.M.P.	
32	$462,324 ($510,000 in Canadian $) $61.62	IL DIVO Save-On-Foods Centre, Victoria, British Columbia, April 24	8,375 Sellout	Live Nation	
33	$450,651 $60.50-$39.50	JOHN LEGEND, CORINNE BAILEY RAE Chastain Park Amphitheatre, Atlanta, May 1	6,700 Sellout	Live Nation	
34	$433,820 $60-$35	GWEN STEFANI, LADY SOVEREIGN, AKON E Center, West Valley City, Utah, April 30	8,947 Sellout	Live Nation, United Concerts, in-house	
35	$430,780 ($529,915 Canadian; $399,915 $45	IL DIVO Halifax Metro Centre, Halifax, Nova Scotia, April 7	7,235 Sellout	Live Nation	

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Latin Notas

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Merengue Mélange

Crespo Updates Aging Genre With New Sounds


CRESPO

Elvis Crespo's first album in three years is titled "Regresó El Jefe" ("The Boss Is Back"). Due June 5, its name isn't subtle, but then again, there is nothing subtle about the artist who, in his heyday in the late '90s, reinvented merengue and took it to a broader audience than ever before.

That was when Crespo was signed to Sony Discos, the Latin music powerhouse of the day, and when CDs were selling hand over fist. Crespo's debut, "Suavemente," sold more than 800,000 copies in the United States, according to Nielsen SoundScan, an extraordinary number by any standard.

That was also when merengue, the fast-clipped, two-time dance music from the Dominican Republic, was at its height, dominating airwaves and precipitating a slew of tropical stations that popularized their playlists with these sounds.

Today's Crespo will release "El Jefe" on Machete, the successful urban-leaning label belonging to Universal. For Crespo, whose last three albums were on indie Olé (the label owned by former Sony Discos chief **Oscar Llord**) it is a return to the majors and the beginning of something entirely new.

"I'm living a very mature moment, where I see the business from a very different perspective," says Crespo, whose last album, 2004's "Saboréalo," sold 60,000 units, according to Nielsen SoundScan. "I'm a firm believer that one has to live within the times and forget about past glories. But the essence has to remain."

Crespo's essence is merengue bomba, a more driven, edgier merengue, initially popularized by such acts as **Los Hermanos Rosario.** On "El Jefe," he returns to that, but blends in multiple fusions, from bachata to rap.

Also, in a clear bid to propel a genre that has largely floundered in the past five years, he features collaborations with merengue stars like Los Hermanos Rosario, **Giselle** and the original lineup of **Grupo Manía** (to which he once belonged).

There are also newcomers like **Zona D'Tambora**, a group featured on first single "La Foto Se Me Borró."

Their inclusion, Crespo says, is part of his endeavor to bring new blood to the genre.

That kind of thought process made Crespo particularly appealing to Machete president **Gustavo López.**

"Who wouldn't take the opportunity of doing business with someone who has sold millions of albums?" says Lopez, who picked up Crespo's contract from Olé. "But what really got me into the record was hearing the music. I felt it was fresh, it was young, the lyrics are youth-driven. I have a lot of faith. And we're putting our money where our mouth is."

For the week ending May 18, "La Foto Se Me Borró" entered Billboard's Tropical Airplay chart at No. 19 and should climb with promotion around New York's Puerto Rican Day parade, where Crespo will have his own float. The track will also be heavily promoted in DJ record pools. This is, after all, music that almost forces you to get up and dance, and Crespo hopes that appeal never goes away.

"I feel merengue has needed [more] radio," Crespo says. "But those of us in the genre have never stopped working. This is a genre with a 150-year history, but it was necessary for us to give things a new look, to not give up, but show programmers that merengue is viable." ••••

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Johnny Sigal, Superstar?

Balladeer Ramps Up Rock Opera And Solo Careers

Johnny Sigal was seeking his musical fortunes in Miami when the call came from Caracas—a casting director was looking for someone to play God.

Sigal was reluctant to return to Venezuela—after all, his home country's top musical exports had found their biggest success abroad—but he ended up going home and landing the title role in "Jesus Christ, Superstar."

"I quickly realized it was the best decision I'd ever made in my artistic life," says Sigal, 27, during a break from rehearsals.

In addition to film and TV offers in Venezuela, another opportunity was the "We Hear the Future" competition at the recent Billboard Latin Music Conference in Miami, which Sigal won along with Colombian singer/songwriter Monica Giraldo. Sigal ducked out of preparations for the musical to fly to Miami for the event.

He's also started working on his debut album with producer Marcello Azevedo (Chayanne, Paulina Rubio), the husband of one of his fellow cast members.

"It's a great window to present myself in a totally different market," Sigal says of his record, which he hopes to release independently and shop to labels in August.

Meanwhile, Sigal says his role in the rock opera—which was scheduled for 12 shows in Caracas through the end of May before going on the road—has allowed him to pack the powerful vocal punch he's always wanted to.

"I sang for six years in a cover band. But I have my own style," he says. "I like projecting my voice."

Sigal has been a power balladeer at heart since playing quinceañeras in a rock band as a teenager. To get the attention of a girl he liked, the gangly Pearl Jam fan learned all of Luis Miguel's repertoire.

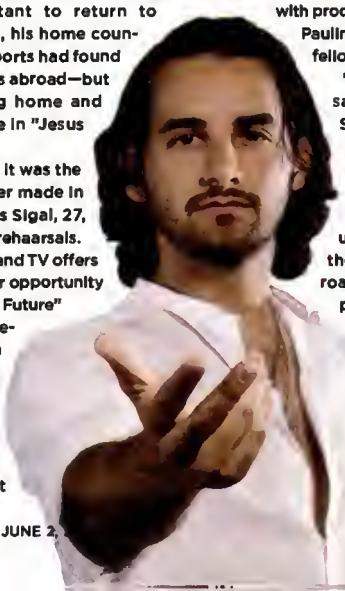
He studied music theory after high school and was in the choral group at Caracas' Metropolitan University. He also learned guitar, Venezuelan cuatro and Afro-Caribbean percussion.

He eventually joined dance-pop group Tartara, which mostly performs live and plays private functions but released its debut album last July.

Sigal left the group to start a solo career, and then play Jesus—which isn't as hard as it would seem, he says.

"Andrew Lloyd Webber gave him a totally human touch," he says. "He had frustrations, including doubts in his faith. He also had human behaviors any of us could have, and I look at my own behaviors to try to represent him."

Sigal's solo album will be solidly pop-rock, but "a little stronger, more aggressive, more daring vocally than what others do." —*Ayala Ben-Yehuda*


SIGAL

.com EN LA REO: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to Billboard.Latino.MSN.com.

EN BREVE

WARNER ON THE WEB

Warner Music Mexico has signed an agreement with internet portal cdmonk in a bid to find new talent. For a membership fee, the portal will allow artists to have their own individual sites, featuring up-to-date information, videos and data. Most important, music will be available for sale in MP3 format. Warner will monitor the progress and response to each artist, using it as a tool to gauge possibilities in other Latin-American countries. In the United States, Warner has a similar deal in place with eihood.com.

—*Teresa Aguilera*

RUBIO'S ROADTRIP

Mexican diva Paulina Rubio kickad off her Amor, Luz y Sonido 2007 tour May 17 with a sold-out show at Houston's Escapade 2001 club. It was the first of a 29-city tour, the biggest ever for Rubio in the United States. Rubio will play mostly midsiza venues with a large concentration of West Coast shows during her seven-weak trek, which ends July 8. The tour was booked by Michel Vega at the William Morris Agency. Rubio is promoting her album "Ananda," for which she won two Billboard Latin Music Awards.

—*Leila Cobo*

DURANGUENSE, DIVIDED

Duranguense group K-Paz de la Sierra has announced that it's splitting ranks with its lead singer, Sergio Gómez. In a letter signed by all its members, save Gómez, the group says it has agreed to give the K-Paz de la Sierra name to Gómez, who will launch a new "professional stage" in his career. The other members will remain together in a naw group led by keyboardist Gerardo Ramíraz, who will also act as musical producer. A new singar, Alfredo Hernández, has been recruited into the group. K-Paz, one of the top-selling bands in the duranguense realm, was known for its well-crafted music and finesse in vocal delivery. —*LC*

CRESPO: OMAR CRUZ



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Sign On A Different Line

Branding Deals Are Changing The Nature Of Artist/Label Contracts

It's a brave new world out there for brand marketing, and that hasn't been lost on managers and labels when it comes time to agree on a contract.

With band/brand marriages creating multimillion-dollar revenue streams—in the face of declining physical CD and flattening digital sales—both parties acknowledge that contracts between labels and artists are morphing into something else.

"These changes started in earnest in 2006," says **Brian Avnet**, who manages the careers of **Josh Groban** and **Lori McKenna**. "Labels began putting together strategic marketing departments. They had to—the Internet has grabbed them and bit hard."



QUEEN LATIFAH'S brand started with her recording career.

LATIFAH: JOSHUA KESSLER/RETNA

Indeed. "We're a full-service label, which enables us to ask for a percentage of artists' ancillary profits," Epic Records president **Charlie Walk** says. "A few years ago, it was difficult for labels to get this [additional] percentage. Now, we put our money where our mouth is to get the percentage. This is reflected in new language we are putting into contracts."

Managers like Avnet understand that labels have to develop other sources of income. But, he adds, "it doesn't mean I, as a manager, must buy into it all."

In a general sense, labels have taken the initiative—forced, perhaps—to alter the business models of their economic relationships with artists, with more and more labels acting as agents to bring in branding deals. In the process, labels have become more aggressive in bringing such deals to the table.

"Today, a label is partnering with an artist's own brand," Geffen GM **Jeff Harleston** says. Historically, the engine for generating revenue was record/CD sales, which drove publishing, touring and, in a few cases, endorsement deals.

"Today, though, other mediums play a part in promoting an artist's brand," Harleston says. "Labels and artists are now becoming partners in these other areas—such that we share in the risks and upsides."

In addition to more traditional endorsement deals, today's brands are digging deeper when joining forces with artists, and can include exclusive content and multiplatform campaigns. This is directly affecting today's contracts. On more than one occasion, particularly when dealing with established artists, Harleston and others recall agreements being amended to reflect newer, nontraditional revenue streams. Of course, as is often the case, the nontraditional is fast becoming the traditional.

Tommy Boy VP **Rosie Lopez** likens today's artist/label agreements to such business investments as real estate. "We are developing value together, and will share in revenue splits as a result of that development," she says.

The "profit sharing" plan Lopez speaks of is not etched in stone, and likely never will be. Label/artist splits vary in each case. "It depends on the value of the artist when we get involved," Lopez notes. For example, an artist with a stronger fan base could get a larger percentage of the split.

When discussing branded entertainment, Lopez cannot help but point to two former Tommy Boy artists: **Queen Latifah** and **RuPaul**. "Would Queen Latifah be as successful today without a successful recording career?" she wonders aloud. "And would RuPaul have gotten a contract with MAC Cosmetics without 'Supermodel'?"

For Reach Media's **Michael Pagnotta**, who oversees the careers of **Erasure** and **Girl Authority**, today's branding deals hark back to ownership of copyright. But in the current scenario, this extends to ownership of content. "Does an artist own his or her own likeness and image?" Pagnotta asks. "If not, why not?"

Pagnotta points to years gone by when artists "signed away" their likeness and image for promotion, CD artwork and touring. "Now, it extends to endorsing a cosmetic brand, appearing in a TV spot for a national brand or designing apparel wear for Nike," he says.

The greatest challenges in all of this is re-tooling the mind-set of older executives and reinventing what the companies do. "We all have to think of artists in different ways—as an artist as well as a brand," one 30-something label exec says.

He continues, "If we, the labels, don't deliver, no artist will give up these rights. If we bring two lousy branding opportunities to the artist, but their agent brings them 30, they won't want us to share in the additional revenue. The best publicity for us is if we put money in artists' pockets via successful deals with Jeep, American Express and other widely recognized brands." ••••

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INTERNET BY ANTONY BRUNO

Concert 2.0

Monetizing Live Music Online And In Virtual Worlds

In a small abandoned warehouse in an industrial area north of Denver, local bands Bad Weather California, Born in the Flood and Meese are playing a very unusual gig.

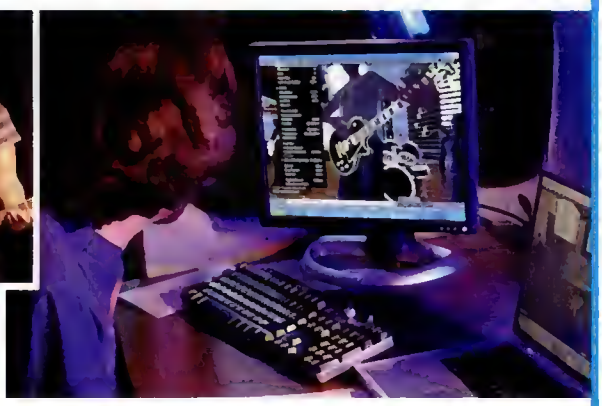
At first glance it seems pretty straightforward. The warehouse contains the headquarters and studios of Internet video outfit ManiaTV, which is streaming the performances live via its Internet TV network.

Nothing new there. Ever since the online success of the worldwide Live 8 music festival—during which some 5 million viewers tuned in to AOL to view the concerts—companies like Control Room (formerly Network Live) have emerged to air concerts live online, while such venues as the Knitting Factory, the Gig, CenterStaging's rehearsals.com and various Live Nation properties now record and broadcast almost all their performances.

What makes this Denver concert different is that it is also being simulcast in the popular virtual world Second Life. Again, by itself that's nothing unheard-of. Suzanne Vega and Ben Folds performed in avatar form in Second Life last year.

But taken together it's an attempt to merge the three different platforms—live, Internet and virtual world—into one common experience shared by all. Why? Because with CD sales falling like a rock and digital revenue not yet making up the difference, live events could be the music "product" of the future, sparking a flurry of innovation around monetizing it.





NATHANIEL RATELIFF of Born in the Flood, above, and his Second Life avatar onscreen, right.

"Normally when you simulcast something, [fans] only see one platform—the one [they are] viewing," says Farook Singh, whose company Tantra World Wide conceived of and produced the Denver event. "But the goal here is to be totally seamless between three platforms."

For instance, those watching the Internet stream on ManiaTV saw the event not only from the perspective of multiple camera angles, but also from the point of view of a special Second Life "cam" that spliced in shots of the different bands' avatars performing in the virtual world. Meanwhile those in Second Life watching the avatars perform were also viewing video of the real thing streamed from a large screen behind the virtual "stage." And those in the studios watching it live could also see what was happening in both via about 25 TV monitors set up around the space.

The upcoming Live Earth event is another example. In addition to holding concerts worldwide in multiple locations, producers will air the event live online via MSN—where viewers can choose from several camera angles, interact with venue and city maps where the shows are taking place and even submit their own user-created videos adhering to its green-friendly theme.

Exactly how all this translates to more revenue remains something that needs to be worked out. Acts can charge admission for both Second Life and Internet TV performance, and sponsors might pay a premium for interactive banners in Second Life shows as an extension to their visual banners at the live show.

But before we can expect big bands and big sponsors to add such a multiplatform extension to their upcoming tours, the experience needs a bit of work. As the initial Denver attempt shows . . . it's hard.

First, there's the time lag that has long plagued Second Life. Get more than 30 avatars in the same space and people start losing clothes, the audio skips and video load times get real jumpy, which makes it difficult to seamlessly patch it into live feeds in real life.

Tantra got around the problem somewhat by holding the event simultaneously in 25 Second Life locations so no one would get overcrowded, but some venues still crashed.

Which raises the second issue—ticketing. Just as in real life, friends in virtual worlds want to hang out together, not get randomly assigned to different venues based on which has the best refresh rate. So Singh hopes to build a reservation system that would apply a real-world ticketing structure to the virtual events.

Finally there's the task of controlling the artists' avatars. Since the talent performing in real life can't exactly be at a computer manipulating their digital doppelgangers, somebody has to do it for them. But spontaneous actions like a flip of the hair or a Pete Townshend windmill aren't exactly standard commands. They have to be preprogrammed. One option, though expensive, is to apply motion-capture technology to the artists performing in real life, which will control how their avatar responds as a sort of 21st-century cyber-marionette.

But technology aside, the real X-factor is whether anybody will show real interest in attending virtual concerts. Close to 1,200 fans signed up to attend ManiaTV's event in Second Life, with an average of about 300 actually present at any one time. Meanwhile, some 40,000 viewed it live online.

That's a decent turnout for an event that had little marketing support. But Singh himself attributed it to the "hook" factor of it being something new and different. But once that curiosity factor dies, will anybody still care? ••••

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BUGGED BUNNY

Where to even start? Apparently mere speakers are no longer good enough anymore. Now they have to visually entertain you as well. Enter the Wassup (yes, you read that right), a dancing speaker that works with any digital MP3 player. Simply hook it up to your device, hit play and watch it get its groove on.

In that respect, it's similar to the popular iDog and various other "interective speakers" to hit the iPod accessory market. The only difference is that it's shaped like a rabbit—sort of.

The Wassup will be available in June in silver, blue, red and black for $25. —*Antony Bruno*

BITS & BRIEFS

BLUEBIRD IS THE WORD

Nashville's Bluebird Café has opened a virtual live music venue within Second Life. The venue plans to bring nationally known acts end local favorites to perform in the virtual world, and will charge between $3 and $10 for admission. Artists initially will perform vie streaming video in the Second Life venue. No word yet on whether avatar-based performances are pending.

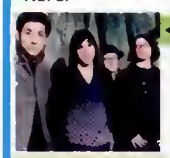
I'M WIDE AWAKE, IT'S MOGGING

Music-based blog community MOG is hosting a contest with Bright Eyes to give away an iPhone. New members to the MOG site are invited to create a page on the social networking service and upload their music collection list for all to see. As long es entrants have at least one Bright Eyes song in their collection, they're then eligible to not only win an iPhone, but the band's label Saddle Creek Records will load the device with the entire Bright Eyes catalog.

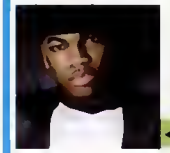
ZEROS, NOT HEROES

The vastly popular "Guitar Hero" videogame has spawned a real-life band—Guitar Zeros. The group uses the guitar-shaped game controllers connected to laptop computers to create acoustic and electric guitar sounds, along with drum machines and other digital noisemakers. The devices are shaped like a regular guitar, albeit smaller, but have a series of color-coded buttons on the neck in place of strings, as well as a toggle switch to emulate strumming. The group is based in San Francisco.

Boy, oh boy, three entries this week are popular with the boys. Ciara's "Like a Boy" and Baby Boy join Fall Out Boy at No. 9.



His new duet with Jennifer Hudson moves 67-56 on Hot R&B/Hip-Hop Songs this week.



AOL Music TOTAL MONTHLY STREAMS — JUN 2 2007

Top Songs

1	T-PAIN	Buy U A Drank (Shawty Snappin') JIVE	1,025,249
2	RIHANNA	Umbrella SRP/DEF JAM	539,731
3	AVRIL LAVIGNE	Girlfriend RCA	424,707
4	HUEY	Pop Lock & Drop It HITZ COMMITTEE/JIVE	378,426
5	KELLY CLARKSON	Never Again RCA	367,720
6	FERGIE	Glamorous WILL.I.AM/A&M	266,630
7	CIARA	Like A Boy LAFACE/ZOMBA	244,866
8	BOW WOW	Outta My System COLUMBIA	229,871
9	FALL OUT BOY	Thnks Fr Th Mmrs FUELED BY RAMEN/ISLAND	196,080
10	BABY BOY	The Way I Live UNIVERSAL REPUBLIC	168,482

Top Videos

1	AVRIL LAVIGNE	Girlfriend RCA	823,739
2	T-PAIN	Buy U A Drank (Shawty Snappin') JIVE	756,326
3	RIHANNA	Umbrella SRP/DEF JAM	537,538
4	AKON	Don't Matter SRC/UNIVERSAL MOTOWN	502,758
5	BEYONCE & SHAKIRA	Beautiful Liar COLUMBIA	455,328
6	GWEN STEFANI	The Sweet Escape INTERSCOPE	436,853
7	CHRISTINA AGUILERA	Candyman RCA	430,786
8	HUEY	Pop Lock & Drop It HITZ COMMITTEE/JIVE	402,498
9	FERGIE	Glamorous WILL.I.AM/A&M	352,139
10	NE-YO	Because Of You DEF JAM	305,941

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. † First Listen/First View †† Network Live ‡ Breaker Artist ‡‡ AOL Sessions Source: AOL Music for the four weeks ending May 17

RATELIFF AND SECOND LIFE: LAURIE SCAVO



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Help Me, Rondor

'Covermount' Leads To Beach Boys Legal Wrangle

Brian Wilson must have a smile on his face. He is now rid of 18 legal claims that former bandmate **Mike Love** filed after a London newspaper circulated 2.6 million free compilation CDs of Wilson's concert performances that included some **Beach Boys** songs. A U.S. federal court ruled that Wilson didn't have to notify Love, or secure his permission, before the songs were used for the promotion.

But then Wilson wasn't really involved in the free-CD promotion anyway—the band's publisher Rondor Music had the right to grant permission. The compilation was part of the frenzied, competitive newspaper publishing scene in London—one that is quite lucrative for music publishers.

Shortly before the 2004 release of Wilson's solo album "Smile," BigTime.tv worked with Associated Newspapers to compile a promotional CD, called a "covermount."

Jeremy Fabinyi, executive director of U.K. mechanical rights society MCPS, explains that newspaper publishers will license and wrap a book, a poster or other free products with the newspaper (i.e., mount the product on the cover) to increase its circulation. U.K. music magazines have often wrapped a compilation CD with their issues. But CD covermounts are relatively new to London's daily newspaper market, where about nine top papers compete for readers.

"A couple of years ago, the market had gone absolutely crazy for CD covermounts," Fabinyi says. "It's like a drug addiction for the newspapers because you put a covermount of high-quality sound recordings that you give away for nothing, and you get an enormous boost in circulation. Then your competitor does the same. It's this incredible battle that raged for awhile."

One music industry source says that in 2005, there were more CDs given away by U.K. newspapers than CDs sold in the country. But those giveaways generated about £12 million ($20.7 million) in 2005 publishing royalties collected by MCPS, Fabinyi says.

For the "Good Vibrations" covermount CD, Associated Newspapers licensed from Sanctuary Wilson's rerecordings of some Beach Boys songs from a live concert, along with some recordings of Wilson's own songs. Associated also licensed the compositions from MCPS, which represents Rondor, publisher of the Beach Boys' songs.



BARRY MELLON, in charge of litigation for Wilson; inset, top, BRIAN WILSON, bottom, MIKE LOVE

But Love claimed that the covermount and related ads violated his rights, damaged existing and future sales of the Beach Boys' albums and concert tickets and tarnished the band's trademark. Love also argued that his partnership with Wilson meant he had the right to approve any covermount.

"This lawsuit wasn't about money," says Wilson's lawyer, **Lee Phillips** of Manatt, Phelps and Phillips in Los Angeles. The Beach Boys' members have a very litigious history.

Barry Mellon, the Manatt partner in charge of the litigation for Wilson, says that he had to whittle away at each of Love's 18 legal claims to ultimately get the case dismissed.

Some claims were made under U.S. trademark law. Love's lawyers argued that a consumer who bought the U.K. covermount CD in the States from eBay was misled into believing it was a Beach Boys CD. But Wilson's lawyers had evidence that the "consumer" was actually a client of Love's attorneys, represented by them "in dozens of gender and age discrimination lawsuits filed against various businesses and nonprofit entities," the court wrote in a February order. He was not a "confused consumer." The court threw out the trademark claims.

Manatt's **Eric Custer**, who worked on the case with Mellon, says they had evidence that the covermount promotion actually generated higher publishing royalties than in the past and increased sales of original Beach Boys records in the United Kingdom.

Still, Love argued that he had a partnership with Wilson, and that Wilson therefore owed him a higher duty of care (i.e., a fiduciary duty) to let him know about the promotion and to get Love's permission for that CD.

But on May 10, the court granted a summary judgment for Wilson. Judge **Audrey Collins** wrote that Love and Wilson had a songwriting partnership "in the colloquial sense of the term"; there was no legal partnership and no obligation to inform one another of their use of their co-authored songs. In fact, the court noted, Love himself had admitted to rerecording some of the co-written songs several times without first informing Wilson. ...

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WILSON: LESTER COHEN/WIREIMAGE.COM. LOVE: MARK SULLIVAN/WIREIMAGE.COM. MALLIN: COURTESY OF MANATT

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

All right, look, we've got a year and a half to the election, right? So let's cut to the chase, forget about the issues these clowns are going to be avoiding anyway, and get down to what really matters: the campaign song.

So far we've got **Chris Dodd** with "Get Ready" (**the Temptations**); **John Edwards** with "Our Country" (**John Mellencamp**); **Dennis Kucinich** with "America the Beautiful"; **Wesley Clark**, who isn't in the race yet but, more important, has a song anyway—**Johnny Cash's** version of **Tom Petty's** "I Won't Back Down"; **Hillary Clinton's** doing a contest on her Web site but she's partial to **U2's** "Beautiful Day" (Oh, yeah? Where?); and **Barack Obama** wanted to make a statement that songs are a distraction from the issues so intentionally didn't have one, and now all people are talking about is his lack of a song.



JOHN EDWARDS, left, campaigns to the tune of JOHN MELLENCAMP'S 'Our Country.'

Of course we all remember blasts from past campaigns (more than we do their speeches) such as **John Kerry's** "No Surrender" (**Bruce Springsteen & the E Street Band**), **Howard Dean's** "A Little Less Conversation" (**Elvis Presley**) and my personal favorite, **Bob Dole's** "Dole Man" (sung to the tune of **Sam & Dave's** "Soul Man").

As good as those are, let's face it—they're not particularly appropriate given the state of our country's ecology, homelessness, infrastructure, schools, poverty, etc.

So I'd like to suggest a few titles that give a more accurate picture for those guys jumping in late and needing a tune.

How about "Liar, Liar" (**the Castaways**), "All Sold Out" (**the Rolling Stones**), "Sorry" (**the Easybeats**), "So Sad About Us" (**the Who**), "I Take What I Want" (Sam & Dave), "I Had Too Much to Dream Last Night" (**the Electric Prunes**), "Beg, Borrow, and Steal" (**Rare Breed**), "Somewhere Nowhere" (**the Chesterfield Kings**), "Wake Me Shake Me" (**Blues Project**), "Talk Talk" (**the Music Machine**), "Boom Boom Out Go the Lights" (**Little Walter**), "Over Under Sideways Down" (**the Yardbirds**), "It Ain't Me Babe" (**the Turtles**), "Lies" (**the Knickerbockers**), "Dirty Robber" (**the Wailers**), "A Must to Avoid" (**Herman's Hermits**), "I'm a Loser" (**the Beatles**), "Can't Help Thinking About Me" (**David Bowie** and **the Lower Third**) "Deserted Cities of the Heart" (**Cream**) or "I Can't Give You Anything" (**the Ramones**).

I'm pretty sure a few of those are still available.

See you on the radio. ••••

COOLEST GARAGE SONGS

	TITLE	ARTIST / LABEL
1	COOLEST SONG IN THE WORLD THIS WEEK	DANNY SAYS — FOO FIGHTERS / CBGB FOREVER
2	DANCE THE GO-GO	THE BREAKERS / FUNZALO
3	ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
4	BELIEVE	THE CONTRAST / RAINBOW QUARTZ
5	SAILOR'S SWEETHEART	THE LEN PRICE 3 / WICKED COOL
6	HERO OF NINETEEN EIGHTY THREE	PEACHFUZZ / TEENACIDE
7	WEAPON OF CHOICE	BLACK REBEL MOTORCYCLE CLUB / SONY
8	MY HEART IS BEATING	MARY WEISS / NORTON
9	FREE AND FREAKY	THE STOOGES / VIRGIN
10	DANCING ON THE LIP OF A VOLCANO	NEW YORK DOLLS / ROADRUNNER

COOLEST GARAGE ALBUMS

	TITLE	ARTIST / LABEL
1	BABY 81	BLACK REBEL MOTORCYCLE CLUB / SONY
2	THE WEIRDNESS	THE STOOGES / VIRGIN
3	GLITTER IN THE GUTTER	JESSE MALIN / AOELINE
4	NEW MAGNETIC WONDER	THE APPLES IN STEREO / SIMIAN
5	CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
6	ROCK AND ROLL BACKLASH	THE WOGGLES / WICKED COOL
7	YOURS TRULY, ANGRY MOB	KAISER CHIEFS / UNIVERSAL
8	TRAFFIC AND WEATHER	FOUNTAINS OF WAYNE / VIRGIN
9	THE EP COLLECTION	JOE MEEK / CASTLE
10	DANGEROUS GAME	MARY WEISS / NORTON

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM The opinions expressed are his own, and not necessarily those of the magazine



The Indies

TODD MARTENS tmartens@billboard.com

Reissue Rescue

Selling Old Music In Old And New Ways

Even as the indie label sector tries to get a handle on the potential of new business models in the Internet age, there are still places where old-school practices reign. Few labels rely on the strength of the indie retail base as much as those that traffic in catalog and reissues.

Check Seattle's Light in the Attic, a reissue-heavy label that distributes its own music and manages its retail network by loading up the car trunk for an ol'-fashioned road trip. The label isn't all old school, of course. It recently experimented with lighthearted marketing tactics like a coloring book contest, and co-founder **Josh Wright** notes that "digital sales are exploding," but tradition and a conservative approach still rule the day.

Without much money for co-op spending, "we still need to be face-to-face with stores," Wright says. "I've done three trips in the past few years, where I drive all the way to Philadelphia and back."

On May 15, the label rereleased two albums from funk soul diva **Betty Davis**, packaging the first two albums from the vibrant, scratchy-voiced singer with extensive liner notes and lively artwork.

"We don't have a lot of advertising money," label representative **Chris Estey** says. "In fact, we don't have any advertising money. The money goes into whatever we can do on the retail level."

And the retail landscape for catalog and reissue product isn't nearly as bustling as it was a few years ago. Chicago's Numero Group thrives on niche stores like the Windy City's Dusty Groove and New York's Other Music, with label co-founder **Ken Shipley** noting that a store-scribed review at a respected indie inspires more sales than a listening station at a chain retailer.

"When we started, we believed we should spend $5,000 for co-op per record," he says. "Now, we're doing less than $500. We need sympathetic record stores. If we're selling 5,000 records, we cannot afford $2,000 for co-op."

That's why he's concerned about the closing of a number of key stores during the past few years—New York's Vinyl Fever being the most recent. Yet Numero Group seems well-prepared for any changes brought by digital distribution.

The label sells downloads via its site with a cleverly designed digital store based on an interface with clickable record crates. Ryko-distributed Numero Group, which has focused heavily on soul compilations, also has a subscriber series, in which fans can plop down $100 to receive the six albums in Numero's line each year (think the Sub Pop singles club).

In three years, Numero has about 380 subscribers. Shipley says, "That doesn't seem like a lot, but if you stack it up, and it's $100 per person, we've just created $38,000 in income. That essentially pays for our entire catalog releases right there. If we're looking to sell 5,000-10,000 records, we're almost at 500 people, and that's nearly 10% of the people buying our records."

Los Angeles-based garage label Alive Records relied a bit more heavily on Tower Records than Numero and Light in the Attic, and founder **Patrick Boissel** says the label has been "toning down" its reissues during the past two years. Yet Alive, which is closely aligned with Bomp Records, will soon begin a larger branding campaign for the latter, whose founder **Greg Shaw** passed in 2004.

"There's a Bomp book coming out, and I have a feeling many of the bands in the book will get some attention," he says. "We're going to try to use Bomp a little bit as a launch pad for the reissues." On the horizon is a repackaging of early material from L.A. punk band **the Weirdos**, as well as Alive's reissue of **Two Gallant's** "The Throes," an act now signed to Saddle Creek. Boissel also just recently brought the Bomp mail-order business into the modern era with an online store that offers CDs and limited digital downloads at bompstore.com. Up and running for about two months, the site has more than doubled the mail-order business of Bomp.

"Thank God it did," Boissel says. "That means people want these records and just can't find them in the stores." ••••



Light in the Attic rereleased two BETTY DAVIS albums in May.

EDWARDS, MELLENCAMP: GETTY IMAGES; DAVIS: LIGHT IN THE ATTIC RECORDS

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BY KATIE HASTY

EVENT PROMOTER/ HOST

Todd Patrick

He books, promotes and hosts rock shows in some of the best out-of-the-way venues and spaces in New York. On a shoestring budget. Now, he has his eyes set on expanding the Todd P empire.



When Todd Patrick was 16 years old, the brakes of his car gave out on a six-lane highway in Texas. The only way Patrick was able to stop the car was by flipping it onto the medium.

Leaving the car unhurt—though covered with gasoline—the teenager was arrested on charges stemming from having a false age, 19, on his ID. But Patrick didn't scratch out his birthdate to drink: He simply wanted to get into 18-plus rock shows.

Patrick, now 31, laughs. "I used to be just one of hundreds of thousands of kids who are ripe to be moved by music." These days, such kids are his customers: Patrick, better-known as Todd P, has thrown nearly 300 low-priced, all-ages, roving avant-garde rock events across the New York metropolis during the last six years. His venue choices range from Williamsburg hot spot Studio B to deserted back rooms on the Lower East Side and obscure lofts in Queens. He cites his own desire to watch his favorite bands play for booking the gigs.

He and his team of 14 interns work from his Long Island City apartment booking anywhere from three to six shows per week and sending out updates to his 13,000 mailing list subscribers. Explicitly serving an audience he says has been priced out of seeing live music at larger venues, his average show draws 150-200 people, with tickets costing $5-$8 (some are free). In the coming months, he will open a pair of his own clubs. In the meantime, Patrick has just launched the biweekly, all-ages show 'zine Showpaper.

Is it difficult putting on nothing but all-ages shows in New York?

It's really difficult. You don't have to circumvent liquor laws or anything, but the core of the problem is the economics. Most clubs are organized by a cadre of investors who put up a shit-ton of money with the goal of making a shit-ton of money. There's a lot at stake. They run their clubs like it's a war. So the idea of bringing in people to a bar or club that aren't drinking is perplexing to them and more trouble than it's worth as far as they're concerned. They don't think about the fact that these are the next generations that will be at their bar drinking. So I work with establishments that understand their potential for tapping this next generation, are hungry for new music and [want] to be part of something. By the way, only about 20% of the people who come to see my shows are under 21.

What are your major expenses?

My investment is very small. The big thing you need is a PA—and that's it. Starting out, I'd take big advantage of Guitar Center's 30-day, no-questions-asked return policy. Eventually, I bought a $500 PA system, for vocals, and bands bring their own amps. That means I can set up shop wherever and the bar is just happy that I brought in a shit-ton of people who are buying beers. I work with people who have the same goals and ethics as me and get to take home a ton of money from the bar. I take home 10%, then split the rest between the band and the door guys, who are friends or interns. I run the sound. The house keeps the bar, I keep the door.

Do you think regular rock clubs spend too much money?

Absolutely, and it's easy to spend money on stuff you don't need to spend it on. Understandably, there's the matter of rent and union workers. But then when you're dropping $500 or more on a sound guy you don't trust? Or outrageous specifications on sound equipment that's going to make an indie rock guitar band sound just the same? Tricking out your space to look trendier, when people move along so quickly from trends? Indie rock is a cottage industry. It's like the fashion or wedding industries, with a lot of money to be made and lost based on the fact that they assume you don't know what you're doing yourself. I don't make a lot of money. But I now make about as much as I did wearing a suit as a financial analyst in midtown when I first moved here.

What's your history in this business?

I was booking shows at a coffee shop while I went to school at the University of Texas in Austin. After that, I opened Seventeen Nautical Miles, an all-ages spot, in Portland, Ore. I came here and worked in finance. I didn't take a cut of the door for the first three years. All in all, I've been doing this for about 11 years.

What are some of the problems you see happening at traditional rock venues?

First and foremost, we're in a country where the rich are getting richer and the poor are getting poorer, and you're seeing an economy where only the rich can go to a rock show. Some are paying hundreds and hundreds of dollars to see their favorite band. It's suddenly only a gilded class that can see anything quality, and even for a heralded indie rock band like Wilco, you're going to pay $50 a person. And then these expensive shows, they're so tightly wound, it's not fun. I don't like velvet rope or VIP policies either. Everyone there is important. That kind of childish elitism is intolerable. It's just trying to bow to class divisions in what should be one of the most communal, audience-friendly experiences—a rock show.

> "Most clubs are organized by a cadre of investors who put up a shit-ton of money with the goal of making a shit-ton of money."

You've booked shows for acts like !!! (chk chk chk), Cat Power, Animal Collective, Lightning Bolt and Deerhoof at some pretty strange places. What is an example of one of your more interesting shows?

At South by Southwest this year, we threw a free party in a lot behind the Amtrak station at 2 a.m. with Spank Rock, Aa, Dan Deacon, Kidz in the Hall and some other hip-hop acts. I didn't have to ask permission or get a permit. It was in the middle of nowhere, so nobody was going to complain. With all that, 600 people still came out. It was also cool booking Matt & Kim and 900 people coming out. A few months later, they sold out Bowery [Ballroom], a 550-person venue, and suddenly everyone's like, "Oh, wow, they've really made it now."

In what other ways are you expanding the Todd P brand?

I don't really think of it as a Todd P "brand." It's just the Todd P "guy." I am running around at nearly every show, hooking things up and dealing with the problems. Right now, I'm working with some investors on securing permanent spaces for shows. These spots could serve as surrogate living rooms for kids in and out of town who are excited about music.

We also have a new biweekly, tabloid sheet called Showpaper, which will list all-ages, DIY shows and events in the tri-state area. While it won't carry the Todd P name, it is crafted by me and the people I work with. My ultimate dream is to get these things rolling, hand them off to people I trust, then opening up shop in Mexico City. Those kids down there are primed for these types of raw rock shows. All of these goals serve a larger goal: to invite the nerds to the party. ••••

Changing The Channel

A Little More Than Two Years After Hiring Evan Harrison From AOL, The Once Fuddy-Duddy, Old-World Radio Conglomerate Clear Channel Has Emerged As An Online Power Broker

By Brian Garrity
Illustration by Aaron Goodman

When executives from Warner Bros. Records were looking to put together a bonus DVD to include in a special Wal-Mart edition of country singer Blake Shelton's latest album, "Pure BS," the label turned to an unconventional partner for visual footage—radio giant Clear Channel.

The broadcaster's Online Music and Radio (CCOMR) unit in late January had produced a special performance by Shelton at Starstruck Studios in Nashville as part of its "Stripped" series—an upstart video-programming initiative for the Web focused on acoustic performances by featured acts.

A number of Warner's key Music Row executives were at the shoot—including VP of promotion Gator Michaels, VP of sales and marketing Peter Strickland, new-media VP Lynette Garbonola and A&R VP Bill Bennett—and they were sold on using it as a value-add.

Five days later, Kelli Cashiola, an online marketing executive at Warner Bros., called Jenny Smythe, one of Clear Channel Online's regional reps in Nashville, about adding the performance to the Wal-Mart retail package, which was due for a May 1 release.

During the next 48 hours, amid dozens of phone calls and e-mails among Cashiola, Smythe, CCOMR VP of content Peter Harper and video director Mitchell Stuart, a deal was made.

For Clear Channel, the request marked a first. The company was already making inroads with the major labels on participating in the 18-month-old "Stripped." Warner Bros. Records Nashville had already teamed with Clear Channel on similar promotions for the Wreckers and Big & Rich. But no label had sought a monetizable use for the content before.

No money changed hands in the deal, but it carried big upside for Clear Channel just the same. Not only was the radio giant receiving validation for its video-programming efforts, but also as part of the agreement "Stripped" received branding on the CD art, the bonus DVD and in tags on the actual footage.

Call it a sign of the times of radio's shifting role in the digital era.

Just 24 months ago, most major radio groups, Clear Channel included, weren't even available for online streaming, let alone producing Web video.

But since Clear Channel hired Evan Harrison away from AOL in November 2004 to head its digital strategy, the radio giant has been in the midst of a scramble to overhaul its stodgy image online and play catch-up with the leading music powers on the Internet.

Clear Channel, along with the radio business, finds itself under mounting pressure from all sorts of competitors, a group that includes satellite radio, iPods and a new breed of portable Internet radio upstarts like Slacker. The company's ability to adapt to new technology also is coming under greater scrutiny of late in the midst of a controversial buyout bid by a consortium of private equity firms lead by Bain Capital and Thomas H. Lee.

This is the backdrop against which "Stripped" has emerged, syndicated nationally to the local Web sites of more than 1,000 Clear Channel radio stations around the country. The program is one of more than a half-dozen new digital features Harrison and his team of 80 staffers have introduced as part of the company's Web revitalization effort.

Also in the mix: streaming radio, free on-demand streaming previews of upcoming album releases ("Sneak Peeks"), an emerging-artist program ("New!"), music videos on-demand, artist-hosted video channels ("Video 6 Packs"), live concerts on-demand and even social networking.

While on one hand, the company is simply bringing itself up to speed with features that the likes of Yahoo, AOL and MySpace already offer online, the transition is impressive given it is effectively delivering on functionalities that are anything but core skill sets of the radio business.

Even more impressive is that the radio giant is making substantial gains in its collective Web traffic in the process. And it is doing so by pushing its sites on-air to people who are trapped in their cars during the morning and afternoon drive hours. Advantage: terrestrial radio.

"Radio is incredibly potent," Harrison says. "We saw an opportunity to make it a dual medium by making an event of something on-air while making it interactive online."

Combined, Clear Channel station sites now rank sixth among online music properties (see sidebar, page 26), with almost 11 million monthly unique visitors, according to ComScore/Media Metrix. While that's still well behind the top tier of Yahoo (almost 22 million), ArtistDirect (16.9 million) and MySpace (16.4 million), it's rapidly closing in on AOL (almost 14 million) and MTV Networks' combined Web properties (more than 14 million). In fact, Clear Channel is almost neck-and-neck with MTV if you count only the latter's music-related properties. Meanwhile, the radio conglomerate now gets more traffic than MSN's music portal.

And in the core streaming radio business, Clear Channel has vaulted ahead of AOL as the No. 2 programmer during at-work hours of Monday-Friday from 6 a.m. to 7 p.m., with more than 1 million cume or unique listeners—an almost 50% gain in Web listenership during the last eight months.

Also surging is consumer use of Clear Channel's on-demand content, which has increased more than 90% since January to more than 6.5 million plays per week. The company credits that to the fact that in any given month it now claims content from the majority of artists in the top 20 on The Billboard 200 in any given week.



All that growth is paying off for the company. The online division has been the radio unit's fastest-growing source of revenue in 2005 and 2006—reportedly accounting for approximately 5% total revenue. The radio business reported first-quarter 2007 revenue of more than $819 million, which would put digital revenue in the range of $40 million.

THE MAN WITH THE DIGITAL PLAN

Harrison is sitting in his midtown Manhattan office on a sunny afternoon in late April, proudly demonstrating the online unit's latest creation—a social networking site.

A week earlier, the company had introduced the feature on more than a half-dozen stations around the country, including New York's mainstream top 40 station WHTZ (Z100). Harrison is giving Billboard a guided tour of his under-construction profile on Z100's take on the offering, the Z-Zone.

He is still in the early stages of collecting friends and posting pictures. He plays a short user-generated video he just uploaded. The clip shows Harrison sitting on the couch in his office. He welcomes users to his page, while he changes his shoes. The scene is vaguely reminiscent of the opening "Won't You Be My Neighbor" sequence to "Mister Rogers' Neighborhood."

That's no accident. Harrison sees big opportunity in helping listeners to Clear Channel's stations draw social connections online.

"The indicators are that people want to connect locally," he says.

In its competition against rival Web portals, Clear Channel is looking to differentiated features like social networking to make station sites more sticky with users.

"Whereas an MSN or a Yahoo already has tens of millions of people coming online every day to [instant message] and get news, we're not the place you go to manage photos and e-mail. So we have to give people a compelling reason to dial up our URL," Harrison says.

In the midst of the conversation, Warner Bros. VP of marketing Rob Gordon pops into the office to play Harrison cuts from upcoming releases from the White Stripes and the Smashing Pumpkins. Warner is hoping to work with



'We already had deep connections in local markets. We simply gave stations the tools for listeners to choose them at a computer.'

—Evan Harrison

Clear Channel to promote the acts online.

The original programming that may spring from this impromptu meeting is another key way Clear Channel is improving the appeal of its Web sites. And the eagerness of labels to participate is a sign that the moves are working.

However, turning around Clear Channel's digital fortunes has been anything but easy. When Harrison arrived at the company at the end of 2004, its stations' Web sites were a decentralized collection of locally managed properties with cluttered design and more often than not, a lack of radio programming.

Primarily, they were destinations to see pictures of on-air talent and register for contests and promotions. And they were awash in a hodgepodge of advertisements.

In hiring Harrison, the company moved to create a new structure that would centralize Clear Channel's Web infrastructure, but give the stations the autonomy to separately brand, design and operate their online destinations. Stations would also have the freedom to program much of their sites on their own, but would also carry nationally syndicated programming developed by CCOMR.

Given the immaculate layout of Harrison's seemingly paper-free workspace, decorated with framed Ramones posters and family photos on the walls, it's no surprise that one of his first pieces of business was cleaning up the visual presentation of the sites. But just as urgent was ensuring that Clear Channel's biggest stations were streaming on the Web.

Getting the local stations to buy into the concept that streaming their broadcasts was something they wanted to be doing was the company's first big hurdle under its new Web strategy. Many broadcasters at the time viewed streaming as a cost they didn't want to incur. Stations had made earlier forays into streaming in the late '90s and early '00s, only to later pull back after realizing the bandwidth and copyright royalty expenses associated with delivering content on the Web. At the time, the online advertising market wasn't offsetting the cash outlay. Nor was it geared toward the kind of local ad business that is Clear Channel's core revenue driver. There was also the issue of how to get credit for online listeners with terrestrial radio advertisers.

However, as 2005 approached, the online ad market was in the midst of a takeoff, reaching a level of around $9 billion. And digital ad agencies were sprouting in response to the success Yahoo and Google were having selling advertising.

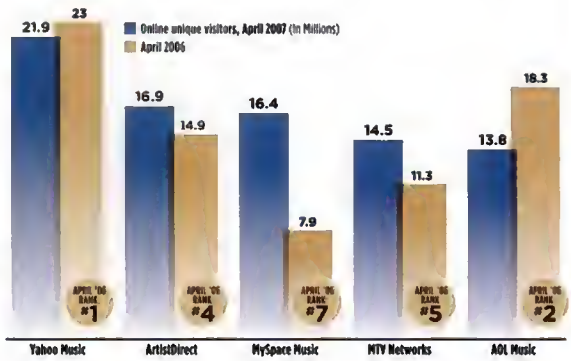
Clear Channel's radio division CEO John Hogan was determined to tap into that growing market regardless of previous challenges and was willing to invest in streaming radio to make it happen.

"We had to come up with an approach to talk to our audience in a way that made sense for a company that at the time was still measured by Arbitron, which is a diary recall system," Harrison says.

The answer the company came up with was to push online at-work listening as a new daypart (the time segments that divide a radio or TV day for ad-scheduling purposes).

Music's Web Masters Clear Channel Is Gaining Ground On The Biggest Names In Online Music

Clear Channel's growing presence—and nearly 11 million unique monthly visitors—in the online world comes amid a shift in the Web traffic patterns of some of the biggest music-focused portals, according to data tracked by ComScore/MediaMetrix. Making hard charges in the space during the last 15 months are both familiar names (MySpace, MTV) and some surprises (ArtistDirect). And while Yahoo remains dominant, former powerhouses like AOL are showing declines in visitors. MSN has fallen out of the top five entirely; in April of last year it was third of all online music properties based on traffic rankings provided by ComScore. MSN is currently in the seven hole, down to some 9 million unique visitors from roughly 16 million 12 months ago. Billboard breaks down the current horse race among Clear Channel's competitors in the U.S. online music space, as tracked by ComScore*: *—BG*



YAHOO MUSIC

Unique visitors: 21.9 million
A year ago: 23 million
Inside the numbers: Yahoo Music's traffic is at its lowest point in more than a year, but it continues to command a solid lead driven by the strength of its streaming radio and music video programming, combined with the overall popularity of Yahoo as a destination for everything from news to search to e-mail.

ARTISTDIRECT

Unique visitors: 16.9 million
A year ago: 14.9 million
Inside the numbers: With an online database of more than 500,000 artists and millions of links, thousands of free music videos and downloads, and a full-service e-commerce solution offering artist merch as well as products from brands like Hurley, Dickies and Ben Sherman, ArtistDirect has quietly become one of the biggest music portals on the Web. It is also benefiting from peer-to-peer initiatives by its MediaDefender unit that redirect downloaders of decoy files to ArtistDirect Web sites.

MYSPACE MUSIC

Unique visitors: 16.4 million
A year ago: 7.9 million
Inside the numbers: The explosion in popularity for MySpace as a whole, now one of the biggest destinations on the Web, has also meant big surges in traffic for the social networking giant's dedicated music programming. In the last year-plus the company has introduced everything from listening parties to music videos on demand to label-backed artist pages that preview new music.

MTV NETWORKS

Unique visitors: 14.5 million
A year ago: 11.3 million
Inside the numbers: MTV's sites are picking up greater amounts of traffic driven by a string of acquisitions, including Atom Entertainment, XFire, Y2M, iFilm and Neopets. MTVN is also developing more than 20 new "hyper-programmed" online channels around programming topics including music genres, celebrities, fashion, style and spirituality.

AOL MUSIC

Unique visitors: 13.8 million
A year ago: 18.3 million
Inside the numbers: Once consistently among the biggest players in online music running neck-and-neck with Yahoo in terms of unique visitors, AOL has seen wild swings in its traffic on a month-to-month basis as the company has transformed from a subscriber-based Internet access business to an ad-supported Web portal.

*Reflects April 2007 data, U.S. only; iTunes excluded

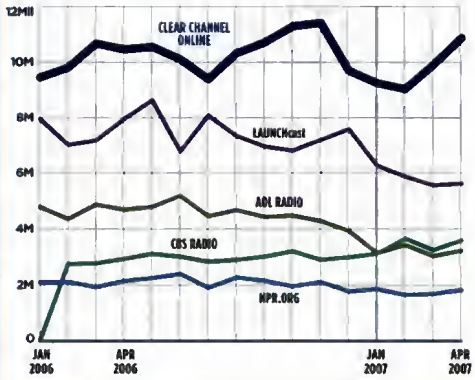
HARRISON: JORDAN MATTER/COURTESY OF CLEAR CHANNEL



BLAKE SHELTON performing in January for a Clear Channel 'Stripped' performance. The video is available on various station sites and at strippedmusic.com. Clear Channel eventually licensed the footage to Wal-Mart as well.

Dialed Up

Clear Channel's lead as a destination for online radio is growing. Below, a snapshot of the unique monthly visitors for the top five radio sites.



SOURCE: ComScore/MediaMetrix. NOTE: ComScore/MediaMetrix is a division of ComScore Inc. AUDIENCE: All persons at U.S. home/work/college-university locations

The notion of at-work listenership is nothing new in the realm of the Internet. But when it comes to terrestrial radio and its interaction with advertisers, much of their business has been rooted in the ratings around the morning and afternoon drive times.

To establish the new daypart, Clear Channel, within three months of Harrison's arrival, had all the stations in its top 25 markets up on the Web and streaming. The company also registered with ComScore/Media Metrix to measure its online listenership. In addition Clear Channel standardized all the banner ad space it offered on its sites to conform with guidelines from the Interactive Advertising Bureau.

At the same time the company worked closely with its sales force of more than 5,000 to ensure they could sell advertising against the programming and use the ComScore data as proof of its online reach.

This was no small undertaking. For years, a majority of the company's stations had been giving away online advertising slots as a free bonus to sponsors who bought time on-air. Banner ads were offered in all sorts of shapes and sizes. And in most markets there was only one specified person trying to sell Internet advertising.

"We had to pull up the brake and establish internally that there is a value online," Harrison says. "If we wanted to establish value, we had to stop giving it away."

Under the new system, the company was incentivizing its sales force to look at selling online in a more holistic fashion. It wasn't just a case of selling advertisers a banner ad. The goal was to package offers that called on sponsors to buy 15- and 30-second spots in addition to a banner so listeners to streaming radio could hear a call to action and then click through on an accompanying banner to find out more information.

Local advertisers—particularly companies like automotive dealers and direct-response marketers—took a quick liking to the offers and began buying time online.

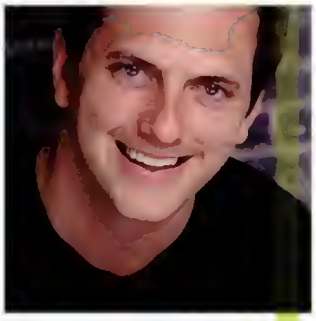
Listeners came online, too. "The strategy from the beginning felt natural," Harrison says. "We weren't trying to force people to go to a new destination. We already had a deep connection in local markets with our listeners. We were simply giving the stations the opportunity and the tools for listeners to choose them when they are behind the computer."

With a revenue model in place and a growing audience for streaming radio, the company—now six months into its Web transformation—then set its focus on redesigning its Web sites, ramping up its label relationships and building its original-content initiatives.

During the next year-and-a-half the company would roll out revamped destinations along with a series of on-demand offerings like "Stripped," "New!" and "Sneak Peeks."

In each case the purpose of the program was the same—create content that could be syndicated to stations around the country and would give on-air talent a reason to talk up special features on the Web site in an organic way.

"That was a big step," Harrison says. "Up to that point radio hadn't been thought of as an outlet for anything but [real-time] programming."



POLEMAN COURTESY OF CLEAR CHANNEL. STRIPPED: MICK MAYHEW

'For a lot of stations, the Web was an afterthought. Now it's a priority.'
—Tom Poleman

Clear Channel is now hoping to further improve that circular on-air/online relationship with its social networking efforts.

The company plans to drive traffic to the social networks via the "listen live" Web radio streaming area on the flagship sites of the stations.

As part of the initiative, each station that has a social network will introduce a new chat feature in the Web radio player that will feature profile pictures of social network members who are participating in the chat.

Users will be able to click on the user profiles in the chat area to enter and explore the social network. Stations will also promote the social networks through on-air plugs and special stunts and promotions centered around the sites.

"That fully completes the circle with our listeners," says Tom Poleman, senior VP of programming and marketing for Clear Channel/New York and Z100 and one of the executives tasked with implementing the online strategy on the station level. "Back when we all started in radio we got into a dark room with a bunch of records and a microphone, and we thought we were communicating with our listeners. The reality is that was just one-way communication. Now, the process is a full, complete experience."

The company hasn't yet established additional content or promotion deals with major and indie labels geared around the social networking sites. Harrison says Clear Channel envisions opportunities for everything from artist profile pages to special/exclusive content from artists that will be featured on the networks.

It's just another way Clear Channel hopes to strengthen itself as a promotional partner with the recording industry.

With most of the top 20 artists on The Billboard 200 featured on the Clear Channel sites in a given week, it's already the case that jocks almost always have something online they can reference. And it's not just music stations benefiting. For special online features from superstar artists like Bruce Springsteen, even the company's news, talk and sports stations occasionally get in on the act of talking up on-demand programming features on the Web.

The rise of Web programming also gives stations ways to more effectively expose the artists in rotation and even promote more artists to its audience than those getting played on-air.

Suddenly all Clear Channel Web sites featured a listing of the last 10 songs they played on-air. And with the rise of secondary programming streams, developed in conjunction with the company's high-definition radio efforts, Clear Channel has new outlets of exposure it can offer labels whose artists they can't get on the air.

And with a growing slate of video offerings, the company has also been able to tap into a new source of revenue—local TV advertisers that are now buying time in front of playbacks of "Stripped" performances and on-demand videos.

In the process, the company claims its online advertising growth rate is far outpacing the industry's overall 20%-30% expansion clip. Clear Channel is now doing business online with more than 10,000 customers and attracting many new advertisers locally in markets like restaurants and retail as well as automotive that may have not previously advertised with online radio. The company is in the midst of building a base of national advertisers, too, to supplement the core local ad business.

In addition to creating programming features and advertising opportunities, the company is also looking to change the influence that online has on the companies' overall perspective by installing "online program directors" who sit at the same level as traditional PDs and are responsible for stations paying as much attention to the online product as the on-air product.

"Years ago before CCOMR was built out, there was inconsistency across all our stations online. For a lot of stations, the Web was kind of an afterthought and now it's a priority," Poleman says. "We are miles ahead of where we were."

"The goal remains to continue to build audience, bring new people in, have users spend more time with us online and start doing business with advertisers we haven't worked with before," Harrison says. "All the trends appear to be moving in the right direction."

OVERDRI

BRAD PAISLEY'S CAREER KICKS UP A SERIOUS NOTCH WITH HIS LATEST TOUR AND NEW ALBUM, '5TH GEAR' BY DEBORAH EVANS PRICE

Brad Paisley says he called his upcoming album "5th Gear" for a few reasons. It is his fifth album, and a half-dozen of the songs mention some sort of vehicle. And, he adds, the June 19 Arista release is "an aggressive-sounding album . . . everything about it feels a little bit more intense than my previous albums."

The title—and that growing intensity—just as well describe what's happening with Paisley's career and life right now.

Case in point? Paisley just picked up his first top male vocalist trophy at the Academy of Country Music Awards after several nominations. No small feat considering it's a field that includes such heavy hitters as Tim McGraw, Keith Urban, Kenny Chesney and others. But Paisley is reaching the level of such superstars in more ways than one.

His last album, "Time Well Wasted," has been certified double-platinum and won album of the year honors last year from the Country Music Assn. and the ACM. And he's burning up the road on his Hershey-sponsored Bonfires and Amplifiers tour with Taylor Swift, Kellie Pickler and Jack Ingram. "So far in the first three weekends, everything is pretty much between 50% and 60% higher than what we did last year," says his agent Rob Beckham, senior VP at the William Morris Agency.

Last year was a breakout year, as Paisley ranked among the top 25 touring artists for the first time, ranking No. 23 among all acts in all genres. He grossed $28 million with total attendance slightly less than 700,000 from 97 shows.





TOP: BRAD PAISLEY onstage during the 42nd annual Academy of Country Music Awards earlier this month in Las Vegas. BOTTOM: Paisley shakes hands with GEORGE STRAIT after Paisley won the award for top male vocalist at the ACM show.

"We're traveling and touring in a way that I'd never dreamed possible," Paisley says. "That you could do it with this much fun and be out here with these kinds of bells and whistles blows my mind every night."

Paisley has earned a reputation for having one of the industry's most innovative road shows. He includes animated videos in his performance, which he creates himself, and he utilizes cutting-edge technology. "There's this unique moment where we've got Allison [Krauss] appearing and the way we do it now is you'll think she's there," Paisley says of the performance of "Whiskey Lullaby," his hit duet with Krauss. "It's like a hologram. It's really, really weird how she just walks out and starts singing."

Paisley says he can see the growth at his gigs. "That's really obvious as we look out [from the stage]," he says. "A guy that sells our merchandise out on the road says just in the first three weeks of this tour we're selling 40% more merchandise than we did last year. That's exciting because that's a combination [of] selling a few more tickets and at the same time people want to buy the stuff even more. I definitely feel like we have momentum on our side and things are going up."

Radio is mirroring his touring success. His latest single, "Ticks," is one of the fastest-climbing tunes of his career, and sits at No. 4 on Billboard's Hot Country Songs chart. "People have an expectation of Brad, and they know that he's the modern-day Roger Miller," Sony BMG Nashville VP of marketing Tom Baldrica says. "He can write a phrase unlike anybody else, but what people will really appreciate about this record is it continues with Brad being Brad, but it just takes it to another place. Musically, from a production standpoint, it sounds bigger and better and fatter. There's more of Brad's guitar work and some stretches by him vocally. He has stepped up to the challenge of following up 'Time Well Wasted.' "

Paisley says the label almost came with a greatest-hits package this time, but opted for a new studio album instead. "The label was talking about a greatest hits, but I felt I had things to say. I wrote the first few things and knew that we were really on our way to a whole album of material. I felt like we had what we needed, and I'm happy with the outcome."

The singer, who has a baby boy with his wife, actress Kimberly Williams-Paisley, says being a new father influenced the record and created a somewhat nostalgic feel. " 'Letter to Me,' was written to myself at 17 years old," he says. "I realized later that—even though that was written in January before we knew whether the baby was a boy or a girl—it was written for my kid as much as it is for me because I think children are the closest thing we get to a second chance at things."

Paisley wrote the song alone and admits it's very autobiographical. Aunt Rita, who is mentioned in the song, was a favorite aunt who died of cancer. "So much of it is absolutely true," the West Virginia native says. "Mrs. Brinkman was my speech teacher and when I started speech class as a sophomore, I was petrified to get up in front of the class and talk. I couldn't do it and she encouraged me."

As he did on his previous album, Paisley designed the cover. "As I look at the songs on this record, many are retrospective," he says. "There is a lot of looking back at high school and mistakes and things that I've done as a kid. That's what the album cover represents. You have the one photo staring in one direction and the other sort of walking off in the distance the other way

NASHVILLE NUGGETS

CAN '5TH GEAR' KEEP PAISLEY ON HIS IMPRESSIVE ROLL OF HITS?









	1,006,000	1,014,000	2,224,000	1,937,000
Top Country Albums Peak:	13	3	1 (2 weeks)	1 (2 weeks)
Weeks On Billboard 200 Chart:	34	41	104	92*
Billboard 200 Peak Date:	10/21/00	6/16/01	8/9/03	9/3/05
Billboard 200 Peak:	102	31	8	2
	"Who Needs Pictures" 1999	"Part II" 2001	"Mud On The Tires" 2003	"Time Well Wasted" 2005

Nielsen SoundScan sales through the week ending May 13. *Still charting as of the June 2 chart.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Who Needs Pictures"	75	2/6/1999	12	8/7/1999	31	Arista Nashville
"He Didn't Have To Be"	72	9/4/1999	1	12/11/1999	30	Arista Nashville
"Me Neither"	65	2/12/2000	18	5/13/2000	20	Arista Nashville
"We Danced"	58	7/1/2000	1 (2 weeks)	12/2/2000	32	Arista Nashville
"Hard To Be A Husband, Hard To Be A Wife"*	75	10/14/2000	68	10/28/2000	2	RCA/MCA Nashville
"Two People Fell In Love"	48	3/24/2001	4	7/21/2001	21	Arista Nashville
"Too Country"	58	8/18/2001	58	8/18/2001	1	Arista Nashville
"Wrapped Around"	49	9/1/2001	2	2/16/2002	31	Arista Nashville
"I'm Gonna Miss Her (The Fishin' Song)"	58	3/2/2002	1 (2 weeks)	7/6/2002	25	Arista Nashville
"I Wish You'd Stay"	59	8/17/2002	2	2/15/2003	30	Arista Nashville
"Celebrity"	56	3/22/2003	3	8/2/2003	29	Arista Nashville
"Little Moments"	58	9/6/2003	2	3/13/2004	32	Arista Nashville
"Whiskey Lullaby"**	48	4/10/2004	3	8/14/2004	24	Arista Nashville
"Mud On The Tires"	54	9/18/2004	1	2/5/2005	30	Arista Nashville
"Alcohol"	60	5/7/2005	4	9/17/2005	22	Arista Nashville
"When I Get Where I'm Going"***	50	10/8/2005	1	3/4/2006	26	Arista Nashville
"The World"	37	4/1/2006	1 (3 weeks)	7/22/2006	25	Arista Nashville
"She's Everything"	57	9/9/2006	1 (3 weeks)	1/6/2007	25	Arista Nashville
"Santa Looked A Lot Like Daddy"†	59	12/9/2006	49	1/6/2007	6	Arista Nashville
"Born On Christmas Day"†	54	12/16/2006	41	1/6/2007	5	Arista Nashville
"Kung Pao Buckaroo Holiday"†	59	1/6/2007	59	1/6/2007	1	Arista Nashville
"Penguin, James Penguin"†	55	1/6/2007	55	1/6/2007	1	Arista Nashville
"Winter Wonderland"†	58	1/6/2007	58	1/6/2007	1	Arista Nashville
"Ticks"	50	3/17/2007	4****	6/2/2007	12****	Arista Nashville

*Brad Paisley & Chely Wright **Featuring Alison Krauss ***Featuring Dolly Parton ****Still charting as of the June 2 chart †From "Brad Paisley Christmas," 2006

(LEFT (2): FRANK MICELOTTA, RIGHT: MARK MAINZ)

VE



PAISLEY with his first ACM award.

backwards. Somehow it looked right."

The new project features a duet with Carrie Underwood on the song "Oh Love." Underwood toured with Paisley last year and the two would sing "Whiskey Lullaby." When he needed a female voice for the new duet, Underwood was a natural choice. "I'm a huge fan of her singing. She's just tremendous and deserving of everything she's getting," he says. "When I heard that song, it flipped me out, [especially the line] 'Strong like a mother holds her child.' If that doesn't appeal to me at this point, I don't know what does."

Previous Paisley albums have included special guest appearances by George Jones, Little Jimmy Dickens and Bill Anderson as the Kung Pao Buckaroos. Jones is absent from the festivities this time around, but Vince Gill fills in and they join voices on a tune called "Bigger Fish to Fry."

Paisley includes a gospel song on every album and on the new set he delivers the classic "When We All Get to Heaven."

One thing fans won't hear on the new album is a reprise of "Waiting On a Woman." During a performance at Country Radio Seminar, Paisley announced to media and radio programmers that the song, from his previous album, would be included on the new album and would finally be a single. However, plans changed. "We finished the album and it had all these ballads that really fit the bill for what we needed," he says, "and I wasn't going to put 'Waiting On a Woman' on this album if there was a chance that it wasn't going to get singled."

So now the game plan is for the song to be included on the next album, which will be a greatest-hits collection. Then it will be released as a single. "It's one of those masterpieces that rarely ever comes along and it will get its shot," he says.

Fans will get a preview of the new album on Father's Day weekend when GAC airs a 90-minute special, "Brad Paisley 5th Gear." The program will include interviews and special segments taped at his farm as well as a recent concert filmed at the Verizon Wireless Amphitheater in St. Louis.

Paisley's touring is only gaining momentum. "We're averaging between 12,000 and 13,000 a night at the amphitheaters, paid," Beckham says. "It's only going to get better. The on-sales we are having now are going even stronger, especially in June and July."

Baldrica feels Paisley's career is moving up another notch with the new album and tour. "I remember when Kenny [Chesney] headlined the No Shoes, No Shirt, No Problems tour," Baldrica says. "There was a feeling that he was in a different place . . . you could see the crowd and you could see the energy and the electricity. This feels like where Kenny was when he really hit the launching pad."

For now, Paisley is enjoying the ride. "It's a fun time to be me," he says.





THE WRITE STUFF

A Day In The Life Of Hit Songwriter KARA DioGUARDI

BY AYALA BEN-YEHUDA
PHOTOGRAPHS BY DANNY ROTHENBERG

Kara DioGuardi is a busy woman. Perhaps that should be expected for a prolific songwriter/producer with a hand in 19 hits on The Billboard Hot 100 (including Christina Aguilera's "Ain't No Other Man" and Kelly Clarkson's "Walk Away") and who has contributed to 28 top 10 albums on The Billboard 200 (by everyone from Avril Lavigne and Celine Dion to Santana and Enrique Iglesias). ¶ After getting a political science degree from Duke University, the daughter of a congressman pursued a music career while selling ads for Billboard. Her love of music likely comes from her mother's side of the family, which includes several opera singers. "I wanted to be an artist," DioGuardi says. "The only reason I became a writer is that no one would give me any songs." ¶ As it turns out, she didn't need them.



10:30 A.M. At ArtHouse's weekly meeting, DioGuardi strategizes potential deals for her writers and gets the status update on pending ones as staffers Paige Parsons, Niki Watkins, Kara Britz and Christina Kline take notes for follow-up. ¶ One of the most promising new areas for the company's writers is country music. A reciprocal deal with Nashville publisher Big Loud Shirt helped DioGuardi land cuts on Carrie Underwood's and Faith Hill's next releases. "We need to start setting up a Nashville trip for [Greg]," she says, referring to writer/producer Greg Wells (Mika). ¶ The idea, Finfer says, is to leverage the respective companies' relationships with pop and country labels: "We trade them on unique and special access. You're not sending the track to an A&R guy. And when [DioGuardi] goes, she can drag someone in with her."

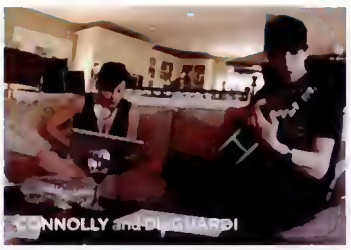
11:15 A.M. Another strategy is hooking up "topline," or melody and lyric writers, with track producers—either keeping it in the ArtHouse family or making new connections. DioGuardi is excited about Dream, a topliner fresh off Rihanna's hit "Umbrella" with C. Tricky Stewart. "Can we figure out a way to meet with him?"

Writer Johnny Reid (Il Divo) has expressed interest in working with DioGuardi; she suggests meeting with him and ArtHouse writer Emanuel Kiriakou (JC Chasez). "I don't always want to have to write everything," she says. "It's not where I'm at. I want to be focusing on the business." And the way to get more and more pieces of songs is "cross-pollinating all the writers . . . then they have a relationship."

11:30 A.M. Show-and-tell time. DioGuardi holds up lyric sheets Miley Cyrus used in recording a two-disc set of Hannah Montana material and Cyrus' own songs. In red marker, Cyrus made notes per DioGuardi's instructions: "Don't slur." "Stay on rhythm." "Punk it out." "I'm going to get them framed," DioGuardi says with pride.

11:45 A.M. Writer/producer Ryan Leslie, whose catalog is administered by ArtHouse, signed YouTube sensation Mia Rose to his production company. Should ArtHouse hook her up for co-writes and pursue publishing opportunities with her? "She's got good ideas. Let's agree to a week and test her out," DioGuardi says.

NOON "Where are the Austin songs?" an exasperated DioGuardi asks. She's referring to Austin Carroll, a contestant on "The One," a quickly canceled ABC singing competition on which she was a judge. After the show, DioGuardi let him stay at her house for two months and signed him to ArtHouse for publishing on the strength of "Better Off Alone," a soulful ballad he wrote. The track ended up on Katharine McPhee's album, but DioGuardi has repitched it to Tina Turner and Cher, hoping for a single. "Clive Davis made a career of finding songs that slipped through the cracks and bringing them back," she says.



1 P.M. DioGuardi recalls how her rapport with Nicole Scherzinger helped them write together. The Pussycat Doll had asked DioGuardi to look over her part on the Daddy Yankee track "Papi Lover." DioGuardi recalls the lyric went something like, " 'Papi lover, you are everything to me, I am nothing without you, I come to the door, I beg for you.' So I walk in, and I'm like, 'Dude, you are not writing that. You're a fucking hot bitch, and you are not begging for anything. These guys are begging for you.' And she's like, 'Yeah, you're right, fuck that.' So we rewrote it." (Scherzinger returned the favor, lending DioGuardi a bra to wear for an impromptu on-camera appearance; DioGuardi points out that she is currently wearing it.)



1:15 P.M. "Where do you want to go lyrically?" DioGuardi asks Theory of a Deadman vocalist/songwriter Tyler Connolly over glasses of red wine. "It has to start from a place of truth." Connolly plucks out an insistent, scratchy riff and throws out some phrases that have been in his head lately. One phrase keeps coming up: "I told you so." DioGuardi tries it out in a soft growl; the two go back and forth, and gradually fill in the rest. "You're like a broken record that I have to play." "You never listen to a word I say." "I got to listen to your bullshit all day."

They mull over matching up the cadences, then Connolly observes: "Broken records spin, but they also spin the truth."

"I like that," DioGuardi says.

They try out a possible chorus—"I told you so-oh-oh"—and DioGuardi suggests places to break up the rhythm. Connolly says that unlike a one-on-one session, writing songs with a whole band can be unwieldy. "There's so much battling."


1 P.M.


6:30 P.M.

Having found success in the pop world, DioGuardi founded ArtHouse Entertainment three years ago with her manager Stephen Finfer. In addition to her own K'Stuff Publishing, the company administers, publishes and manages a stable of established and up-and-coming songwriters and producers. ArtHouse aggressively pursues collaborations for them with hitmakers across different genres while allowing labels to essentially offload A&R.

"There's never been a bigger need for songs and producers," Finfer says. "Right now, there's less artists who write their own stuff, or at least don't collaborate, than there has been in a very long time. You can just put your artist with us for a week or two and come out with a batch of songs and be almost done with your record."

From left, opposite page: DioGUARDI at the ArtHouse office, which also serves as her home; a staff meeting at ArtHouse with STEPHEN FINFER; DioGuardi writing with TYLER CONNOLLY of Theory of a Deadman at ArtHouse; DioGuardi meets to discuss working with producer RYAN LESLIE, left, on a new record by CASSIE, right.

But DioGuardi's approach is also about mentoring other writers, whether they be teenage addicts at Los Angeles' Phoenix House (where she built a recording studio) or promising pros like ArtHouse's first signing Zukhan Bey (Jim Jones' "We Fly High") and new writer/Capitol artist Bruce Boniface.

DioGuardi has also recorded with Eurythmics' Dave Stewart as Platinum Weird and sometimes sings backing vocals on tracks she co-writes for others. Her upcoming projects include albums from John Rich, Daniel Powter and Britney Spears.

All of this leaves DioGuardi just enough time for finding a buyer for her 300-song catalog; shopping a pilot for a reality show around her songwriting sessions; composing music for an animated DVD based on a new line of dolls by Bratz maker MGA; writing a screenplay, "Baby Love," with a soundtrack; and gutting a 1920s house so her current home can be a full-time office and crash pad for her writers. Billboard tried to keep up with DioGuardi a week before she received her seventh BMI Award, and her first as songwriter of the year, May 15.

3:30 P.M. Over cake and ice cream for Kline's birthday, DioGuardi explains a way artists can hear themselves on her songs. "I just listen to what they have to say. Take the 'Dignity' record, the Hilary [Duff] record. We just talked about her life and based it on what she was going through every day. We sat down and were able to put her life into music in a way that she was happy with. Ultimately, isn't that my job as a songwriter?"

4:15 P.M. With her Chihuahua, Tiki, on her lap, DioGuardi returns calls on the drive to writer/producer Mitch Allan's (Daughtry) studio. "So she likes the melody, she just wants me to hook up the chorus?" (It's Ashlee Simpson's camp.) "She wants to play me a song and see if I can help her finish it," DioGuardi explains after hanging up. "Sometimes I nail it, sometimes I don't."




DioGUARDI with ALLAN

4:30 P.M. A nearby fire is busily destroying a swath of Griffith Park; a hot wind is kicking up and so are DioGuardi's allergies. Writer Brent Paschke is lagging on completion of a Santana track, and she's out of patience. "You have got to finish that now," DioGuardi says testily into the phone. "You're going to lose this opportunity."

4:45 P.M. Allan and DioGuardi tweak a mix of a Nick Lachey song, "Coming Up for Air," before sending it to Jive/Zomba for possible inclusion on Lachey's next album. The rock sound is a departure for the pop star. "Before it goes out I need to make sure it sounds the way we all envisioned it," DioGuardi says. "Once they listen to it, that's it. They either like it or they don't."

Allan proposes adding some more guitars ("I think it can be ballsier"), but one music bed seems a little long to DioGuardi. "It feels like there's supposed to be an incredible thing that comes after it, and it's just the chorus again," she says.

4:55 P.M. Allan adjusts the track on ProTools as Tiki chews up Scherzinger's bra, which DioGuardi has ditched on the sofa. If the track is used, it will get a more aggressive rerecord from Lachey, but for now DioGuardi steps into the booth to do a husky backing vocal. After listening to Allan's mix, "You can't even hear that it's a girl," she says approvingly.

6:30 P.M. The bra goes back on for a writing date with Leslie and R&B artist Cassie at Encore Studios, which still hasn't aired out the herbal odor of many a Dr. Dre recording session.

DioGuardi joins a drowsy Cassie on a small couch and finds they have a similar affliction. "The worst thing about allergies is that they make you really tired," DioGuardi says sympathetically.

Cassie says she'd like to write, but that Leslie usually comes up with material. "We should come up with something to write about," DioGuardi encourages.

Leslie and Paschke have already started a bass-heavy, wah-wah synth track, onto which Cassie has recorded some vocals about a romance that doesn't get past e-mail. "It keeps coming around, but it never turns into anything," Cassie says.

DioGuardi thinks for a second. "A revolving door, maybe?" With the track blasting, she maps out a chorus with her voice and hands: "My heart's not an open door . . . even if it was before . . ." as she and Leslie serenade each other. "That's old-school right there," DioGuardi says with delight.


DioGUARDI, with TIKI, and CASSIE

9 P.M. With the song finally on its way, DioGuardi looks around happily. "At four o' clock I was ready to kill myself," she admits. "But you get in a room with people that inspire you, and [you] feel rejuvenated." ••••

DJ Drama's Drama

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BY JIM BESSMAN

MARTY STUART

SPECIAL FEATURE

MARTY STUART'S 'COMPADRES' CELEBRATES A CAREER RICH IN MUSICAL FRIENDSHIPS



JAMES MINCHIN

Marty Stuart's new album "Compadres" is a collection of previously released duets, along with a few new collaborations. ■ Arriving June 5 on the singer's Superlatone Records imprint through Universal Music Enterprises, the album—from one of Nashville's most beloved performers and champions of traditional country music—can be viewed as a career summation that coincides with an extraordinary confluence of high-profile activities. ■ The Tennessee State Museum on June 5 debuts "Sparkle & Twang: Marty Stuart's American Musical Odyssey," a choice selection from the singer's immense private memorabilia collection.

June 5 also is the publication date of "Country Music—The Masters," a new book of Stuart's photographs of such country music greats as Johnny Cash, who graces the cover. (Stuart's first photography book "Pilgrims: Sinners, Saints and Prophets" was published in 2000.)

The following evening, Stuart will host his sixth annual Late Night Jam at Nashville's Ryman Auditorium, to benefit MusiCares. Stuart and his band, the Fabulous Superlatives, are due to host John Rich, Neko Case, Charley Pride, Eric Church, Pam Tillis and Porter Wagoner.

Stuart has already played the inaugural Stagecoach Festival May 5-6, one of several live shows supporting the release of "Compadres." And he hosted a May 19 celebration of Wagoner's 50th year as a performer at the Grand Ole Opry. Stuart also produced Wagoner's new album "Wagonmaster" as well as Kathy Mattea's forthcoming album "Coal," a collection of Appalachian mining songs.

"I just didn't have time to really do a 'legitimate' studio album at the moment," says Stuart, explaining the "Compadres" concept.

"I'd actually done four records—'Souls' Chapel,' 'Badlands' [both in 2005], 'Live at the Ryman' [2006] and another gospel record, 'Cathedral,' off at the side that's completed. So that's four pretty concentrated records. And then I just finished the photography book—350 pages of glorious stuff—and the Tennessee State Museum exhibit, and Porter's and Kathy's records."

So Stuart understandably jumped at the suggestion to take a look back at his many collaborations through the years, "starting with Lester [Flatt] and Johnny [Cash], and Merle [Haggard], Connie [Smith], Steve Earle, B.B. King, the Staples Singers. It just kept going [to where I said], 'I did all that?'

"So it's a legitimate record in every sense of the word, and I recorded a couple of new tracks [Dallas Frazier's "Will You Visit Me on Sunday" with Loretta Lynn and the Who's "I Can See for Miles" with the Fabulous Superlatives and the Old Crow Medicine Show]. All of a sudden there was a completed circle, with the book and the museum exhibit—and also a career moment to look back at and go 'Wow.' "

The additional tracks on "Compadres" include "Farmer's Blues" with Merle Haggard; "Doin' My Time" with Johnny Cash; "Rawhide" with Lester Flatt; "The Whiskey Ain't Workin' Anymore" with Travis Tritt; "Cryin', Waiting, Hoping" with Steve Earle; "Hearts Like Ours" with Connie Smith; "The Weight" with the Staple Singers; "Confessing the Blues" with B.B. King; "Let Us Travel" with Del McCoury; and "Move Along Train" with Mavis Staples.

"It's an amazing collection of artists," says Jeff Moskow, marketing VP at Universal Music Enterprises. "From B.B. King to Steve Earle, from Merle Haggard to Loretta Lynn, it's a star-studded CD—and that's exactly where an icon like Marty Stuart deserves to be."

This album celebrates "Marty's friendship and leadership in the American musical landscape," Moskow says.

Universal is using in-house and independent publicity via the Greenroom, a Nashville publicity firm. Coverage of "Compadres" is planned online via Amazon and in such major print outlets as the Los Angeles Times, Chicago Sun-Times and Dallas Morning News.

TV and radio venues lined up so far include CMT and GAC programming, the Craig Ferguson and Conan O'Brien late-night shows and NPR's "All Things Considered." Stuart will do additional interviews during an extensive summer and fall tour.

Universal is in discussions for a marketing campaign with the Home Shopping Network that coincides with HSN's increased emphasis on its entertainment division, and its recognition that Stuart—with all his current projects and his dynamic personality—is a perfect fit for its core target demographic. A proposal calls for HSN to feature exclusive Stuart merchandise that may include such items as signed CDs, photos, limited edition releases and concert vacation packages. Associated merchandise such as Grand Ole Opry product and apparel by famed country designer Manuel (Stuart is a key customer) may also be included in the Stuart promotion. Confirmation of the plans is pending.

The aggressive schedule of activities at this juncture in Stuart's career is what M. Dottore Artist continued on >>p34



MARTY STUART, with guitar, in black, joins PORTER WAGONER, in the coat of many colors, at the Grand Old Opry.

NEIL BRAKE/AFP/GETTY IMAGES

from >>p33 Management had in mind when it began representing the singer three years ago.

"We had a lot of things in the kit bag," manager Marc Dottore says. "Here was a guy who wasn't on the radio so much anymore, so we had to come up with different strategies."

With his new CD, book and museum exhibit, the Late Night Jam and Stuart's production of "Wagonmaster," "we have a foot in the old and the new," Dottore says. "Then we realized that there is a moment in time in early June where we can celebrate this unique, colorful artist who has taken a little bit of something special from each place he's been over the years and brought it all to who he is today."

For Stuart, it all comes from what he calls his "Mississippi heritage."

"So much of America's music sprang from there," says the Philadelphia, Miss., native, whose hometown is within 35 miles of Meridian, home of country music pioneer Jimmie Rodgers.

Stuart points to such Mississippi music notables as Elvis Presley, B.B. King, Tammy Wynette and Pop Staples among the state's rich legacy of American music figureheads.

"I realized early on that I come from there, and that any form of music that's from there I could legitimately go to, and make a contribution," Stuart continues. "When I embraced that, I went beyond making music from one street, one town to the whole American roots system that's bigger than anybody's chart. I love that."

A string-playing prodigy, Stuart was on the road with bluegrass/gospel group the Sullivan Family at age 12. After befriending Roland White, the mandolin player for bluegrass legend Lester Flatt, at a 1971 bluegrass festival in Indiana, Flatt gave Stuart—then 13—a job as rhythm guitarist.

"Compadres" includes the Bill Monroe classic "Rawhide," which was Stuart's mandolin showcase number with Flatt and the Nashville Grass and is taken from a 1974 concert at Vanderbilt University for Flatt's "Live! Bluegrass Festival" set.

> 'He has a foot in several different musical worlds.'
> —MARC DOTTORE, MANAGER

"I hadn't heard that song in probably 25 years," Stuart says with a laugh. "I listened and grinned the whole time. I could feel me trying, a young musician trying to find his way. A young musician being favored by the presence of so many titanic figures. The word 'blessed' comes to mind. I wish every musician could have the mentoring I did that shows on this record. Basically, they're the people that raised me."

Flatt had recently split with his performing partner Earle Scruggs, who had gone off to form the more progressive Earl Scruggs Revue. Stuart teams up with Scruggs on the "Compadres" track "Mr. John Henry, the Steel Driving Man," which originally appeared on Stuart's 1999 album "The Pilgrim."

"He's a great singer, musician, talker and entertainer and I've always enjoyed picking with him," says Scruggs. "He's a real asset to everything he does. We've been friends for 35 years."

After his six-year stint with Flatt, Stuart played electric guitar with fiddler Vassar Clements in the band Hillbilly Jazz, and acoustic guitar with Doc and Merle Watson. He joined Johnny Cash's band in 1980—before he turned 20.

"The first two records I ever had were [by] Flatt & Scruggs and Johnny Cash," Stuart says, "and the fact that I ever got to meet—much less play with and be lifelong family with and have them as mentors—is beyond understanding."

His "Compadres" collaboration with Cash, "Doin' My Time," was a Jimmie Skinner prison song that he used to perform live with Cash, and was recorded for Stuart's 1992 album, "This One's Gonna Hurt You."

Stuart's debut solo album was "Marty, With a Little Help From My Friends," released in 1977 for the Ridge Runner label. More substantial was his 1982 set "Busy Bee Café" for Sugar Hill. A self-titled album for Columbia came out in 1986.

But it was his move to MCA that broke him commercially with 1989's "Hillbilly Rock" (thanks to the top 10 title track and two other hits, "Cry Cry Cry" and continued on >>p36



"Maybe I'm a bridge between the past and the future."
- Marty Stuart

HERE'S TO A REMARKABLE CAREER THUS FAR AND ALL THE MUSIC YET TO COME.
CONGRATULATIONS, MARTY!

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Many thanks

Marty Stuart

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and for sharing your

collection of treasures

with the world

ACADEMY
of COUNTRY MUSIC

from >>p34 "Don't Leave Her Lonely Too Long"). His 1991 follow-up "Tempted" yielded another title track hit (along with fellow top 10s "Burn Me Down" and "Little Thing") and prompted Columbia to release his album "Let There Be Country," which it previously had shelved.

In 1992, Stuart became a member of the Grand Ole Opry. He also released "This One's Gonna Hurt You," which featured the duet title track hit with Travis Tritt. He co-wrote and sang on Tritt's Grammy Award-winning hit "The Whiskey Ain't Workin'," which appeared on Tritt's 1991 album "It's All About to Change" and is now included on "Compadres."

"There are so many things about Marty Stuart that make him unique, aside from his obvious and overwhelming talent as a recording artist, musician, songwriter, producer, etc.," says Tritt, who also toured with Stuart on the No Hats tour.

"I don't think enough people give him enough credit for his accomplishments in all these areas. I also don't think Marty is given enough credit for having been a successful part of the music scene for as long as he has been.

"Guys like me that have been making records since the late '80s are still rookies compared to him," Tritt continues. "I have learned so much from him over the years and I'm grateful for how our friendship has afforded me the opportunity to be close enough to learn. After all, with teachers like Lester Flatt and Johnny Cash, there is no question that Marty learned from the best."

Stuart produced and co-wrote Connie Smith's self-titled 1998 comeback album—and married the legendary country star. From that album, "Hearts Like Ours" has been remixed with a new vocal from Stuart for "Compadres."

Stuart has been on a particularly creative roll in the last decade. "The Pilgrim," from 1999, explored the roots of country music in a concept album that featured the likes of Ralph Stanley, Emmylou Harris, George Jones and Cash. In 2005, he launched his Superlatone imprint and the string of concept recordings now culminating in "Compadres."

The two new songs on the new disc also have special significance for Stuart.

"I'd never recorded with Loretta [Lynn]—or cut a Dallas Frazier song," Stuart says, noting that his wife has mined the Frazier catalog heavily. Of Lynn he adds: "She is such a treasure—that's the word for her—and it's wonderful being in her presence."



MARTY STUART, right, facing off here with **JOHNNY CASH** in 1981, recorded a duet with Cash on 'Doin' My Time' that has been rereleased on Stuart's new CD

Stuart also recorded the Who song "I Can See for Miles" with neotraditional string band Old Crow Medicine Show, an act he first heard busking at an Uncle Dave Macon Days festival in Murfreesboro, Tenn. He later invited the act to play the Grand Ole Opry and has toured with the band. Stuart's link to the group also serves the vision of his management company.

"A lot of these Americana and jam-band artists are doing Marty's thing," Dottore says. "We see him as a 'bridge.' He has a foot in several different musical worlds and because of that he's always involved in different kinds of projects. So we want to take all these ideas and continue his long career arc."

Scott Munn, who works with Dottore at Stuart's management company, says the singer is "an American music icon, naturally encapsulating all the American roots musics: rock'n'roll, country, folk, blues, native—even a jazz vibe."

Dottore wants to encourage Stuart's work as a producer, a role that Wagoner can strongly commend.

"Marty said, 'It's really important to me that this is the best [album] you've ever done, and I want you to have all the time to work on it and get [the songs] the way where you sing them the way you want to,' " Wagoner recalls.

"I don't know of anybody else who would give me that much time—and that meant an awful lot to me and showed me the kind of man he was and showed me what his thoughts of me were," he says.

Stuart has served six terms as president of the Country Music Hall of Fame and Museum's board of directors. He has written about music and culture for publications including the Oxford American. He has earned an honorary master's degree in Lakota Leadership from the Oglala Lakota College in South Dakota.

"And he's only getting started," Munn says. "There's a whole second half coming, with projects in the air right now that we don't even know about." ■■■

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MUSIC



COLE: KARGO FOUR

POP BY GIL KAUFMAN

Cole Carries On

'Courage' Marks Singer's First Album In Eight Years

The earth started shaking when Paula Cole and Bobby Colomby first met—literally. "It was 1994, and I had just seen her perform for the first time in Los Angeles," Blood, Sweat & Tears co-founder Colomby says. "I went backstage to be introduced, and as we shook hands, things started rattling. It was an earthquake."

Years later, a reunion between Cole and Colomby would again be accompanied by some serious shifting, if this time only on a metaphorical level. "In 2004, I got an e-mail from Bobby wanting to know what I was up to," Cole says. "I had last seen him in '97, and I was in a far different place. I wasn't doing music anymore, and I told him I wasn't sure I ever wanted to again."

Although she did not cut ties with Warner Bros. until 2003, Cole had walked away from the business years earlier after her third release failed to match the success of its predecessor, 1996's "This Fire." That album catapulted Cole into the spotlight, earning her two hit singles and several Grammy Award nominations. It has sold 1.64 million copies in the United States, according to Nielsen SoundScan.

Cole says she had "worked brutally" in the years between her 1994 debut "Harbinger" and 1999's "Amen," but never felt she "was seen for the depth of my musicianship. I felt like a race horse forced to plow a field in the pop market, and I realized I was hurting too much. All I could do was stop caring."

Cole left New York for Los Angeles and turned her attention to a marriage and raising a child, but was soon faced with managing her daughter's severe asthma and an increasingly troubled relationship with her husband. With superb timing, it was then that Colomby stepped back into the picture. "I wanted her to sing on an album I was producing," Colomby says. "I called her manager only to find out he was no longer managing her. He was very cryptic. He just said, 'Paula could use a friend.' "

Colomby was shocked when he reached Cole. "I had no idea she hadn't been singing. I thought that was crazy," he says. Convinced she was too good to quit, he persisted until she agreed to do a session. Cole says Colomby was "so ebullient, positive, that it was like the sunshine was coming back into my life. It was fun and refreshing working with him. I had a realization that at the heart of it, I did still care."

Cole soon started co-writing new material with a select group of songwriters, and, in the meantime, Colomby inked her a new deal with Columbia. A finished album, aptly titled "Courage," ended up sitting on a shelf as Sony and BMG merged, but ultimately found a new home at Decca/Universal.

Universal Music Classics/Decca Label Group GM Paul Foley says, "We are now signing artists directly to Decca in the U.S., which marks a new phase for us. And Paula is our top priority artist to launch this new phase."

Cole says the deal with Decca is "a blessing," in part because the label is more "adult-oriented," thereby better-suited to the full range of her talent. "This album isn't constrained to three-and-half-minute pop songs or to one style," she says.

"Courage" runs the gamut from such classy smooth jazz-tinged entries as "Lovelight" to such Southern gothic-tinged affairs as "Comin' Down." Elsewhere, gentle bossa beats and lovely acoustic shuffles seem well-suited for AC or adult top 40 radio. First single "14," meanwhile, steadily builds its graceful midtempo to a fiery final verse: "This mighty woman's ready to explode/Fire here below the surface of my volcano."

The album's diversity may prove a marketing challenge, especially at radio, but Foley says, "By no means do we think this record is dependent on radio. We think the press campaign is really the major driver. People will want to know where Paula's been, and we're saying, 'She's survived, she's back, and she's better than ever. And you can hear all of that in the music.' "

Decca launched "14" at triple A instead of adult top 40 or pop, feeling that the "slow-building" nature of the format would work to Cole's advantage.

The label is also counting on live performance to drive sales. "I went to the showcase she did in February at Berklee College in Boston—you would never have thought she'd been off the road for so many years," Foley says. "It certainly gave us the confidence that when she gets out there, that will strengthen our marketing effort." Dates are still being lined up, but Foley expects Cole to tour through the summer and says the "Courage" campaign will run into 2008.

Cole ruminates, "I'm a 39-year-old woman in a sexist, ageist business given a golden second chance, and I'm profoundly grateful for that. I hope music continues to bring me joy. And I hope people still want to listen."

LATEST BUZZ

>>>'HOT' IN HERE
Norah Jones, Cat Power, Bright Eyes, the Black Keys and Willie Nelson have been tapped to perform new songs written by Jesse Harris for the soundtrack to the Ethan Hawke-directed film "The Hottest State." The album will be released Aug. 7 via Hickory Records, and also features contributions from Feist, M. Ward, Emmylou Harris and Brad Mehldau. Harris has a small role in the film as well.

>>>MAKE LIKE 'PAPER'
Yellowcard has set a July 17 release date for its third Capitol album, "Paper Walls." As were the band's first two full-lengths, the new album was produced by Neal Avron. "Paper Walls" is the follow-up to 2006's "Lights and Sounds," which peaked at No. 5 on The Billboard 200. The title cut reached No. 4 on the Modern Rock chart.

>>>PORTISHEAD FOR CHRISTMAS
Absent from the music scene for years, U.K. rock act Portishead will curate and perform at All Tomorrow's Parties' Nightmare Before Christmas festival, to be held Dec. 7-9 at Butlins Holiday Camp at Minehead, England. At the gig, Portishead will unveil new material intended for its first album since a 1997 self-titled effort. In the time since, vocalist Beth Gibbons released a 2002 collaboration with Rustin Man, "Out of Season."

>>>NEW 'SHAPE' OF THINGS
To celebrate the 10th anniversary of its sophomore album, "The Colour and the Shape," Foo Fighters will release an expanded edition of the project July 10 via Legacy/RCA. In addition to the original album on its first disc, the new version will feature covers of Killing Joke's "Requiem," Gary Numan's "Down in the Park" and Gerry Rafferty's "Baker Street," plus the B-sides "Drive Me Wild," "Dear Lover" and "The Colour and the Shape."

Written by Jonathan Cohen.



Real Talk

HILLARY CROSLEY hcrosley@billboard.com

Quik Change

Veteran DJ Back On The Radio With AMG As The Fixxers

Few people have better beats, or better hair, than one of my favorite producers, DJ Quik. His new single, "Can U Werk Wit Dat," with AMG, under the moniker the Fixxers, is climbing up the Hot R&B/Hip-Hop Songs chart (No. 76) as well as R&R's Rap radio chart (No. 18).

"This isn't going to be a DJ Quik record—it's going to be a Fixxers record," AMG says. "We're here to make good songs. 'Can U Werk Wit Dat' doesn't sound like a California record."

Though the track began as a ringtone one-off, Interscope quickly offered the pair an album deal. "Can U Werk Wit Dat" was recently added to MTV Jams as "Jam of the Week." With spot dates across the country, the guys plan to stop touring in a few weeks, hunker down and finish the record, slated for release in the fall.

"Honestly, it's just good music for the time being," DJ Quik says. "It's fun, and I have one piano piece that's a little spiritual. But it's all very minimalist."

Quik, AMG and longtime collaborators Greedy Greg and Hudson Baxter have also launched a production company, Dirty West. They'll be looking for artists in the long term.

"With Dirty West, we're doing the production first," Quik says. "When the artists come, we'll turn the lights on for them."

Meanwhile, Quik and AMG have been producing tracks for Rick Ross, Yung Joc, Wyclef Jean, T.I. and Young Jeezy. Quik also may have found someone, P Traxx, to carry the California producer's torch.

"I've been educating P Traxx about the studio and how to get around it," Quik says. "Just teaching him about the SP12 and the MPC 3000. Give him a few months and he's going to be a knockout. Well, maybe I'm not giving him the torch, but I'll be sharing the torch."

BANNER TO THE WORLD: Although David Banner has been quiet for a while, it's not because he hasn't been busy. Rather, he's been doing some soul searching.

"2006 was the worst year of my life," Banner says. "2007 has been the best year of my life. I've learned to say no and not take on everyone's problems. My father had brain and lung cancer, and I had high blood pressure because I was working 18-hour days. You have to value the person you are."

Banner was one of the first rappers to respond to Hurricane Katrina by giving out his own clothing to victims. But now, he'd like to help those less fortunate by helping himself onto a bigger platform to give back.

"I took on too much responsibility," Banner says. "I did volunteer work for six months for Hurricane Katrina but my own business wasn't right."

Now, Banner is focusing on his new album, "The Greatest Story Ever Told," slated for release by summer's end. With production from himself along with Nitti, Cool & Dre, Akon and Get Cool 3000, he's also wrangled features from Chris Brown, Jim Jones, UGK, Snoop Dogg, Lil Wayne, Cari Thomas and Xscape's Kandy.

"I have a tendency to want to change music," Banner says. "But I realized that people just want hits. The ladies want a 'Play,' I made a 'Cadillac on 22's,' and I made a few 'Like a Pimp' records. I did a rock song that's probably going to get me hung. Let's just say the record was written three years ago—it's just truthful."

Banner has also logged time behind the boards of late with Famlay, Lil Wayne, Snoop, Brown and the Shop Boyz. ••••



THE FIXXERS

HIP-HOP BY HILLARY CROSLEY

The Ringtone King

Unk's Second Single Follows His First To Mobile Success

When Unk topped urban radio charts last fall with his dance ditty "Walk It Out," inspiring folks across the country to walk bow-leggedly on beat, few industry people thought he would make it to a second single. But this month, "2 Step" claimed the No. 1 spot on Billboard's Hot Ringtones chart after just four weeks, the chart's fastest climb in 2007 thus far. "2 Step" has sold 307,000 digital copies and 425,000 ringtones, according to Nielsen SoundScan and RingScan, and is now No. 21 on the Hot R&B/Hip-Hop songs chart. Meanwhile, "Walk It Out" has chalked up 1.02 million downloads and 1.51 million ringtones, while demonstrating remarkable staying power—It spent 43 weeks on R&R's rap radio chart.

"We picked up 'Walk It Out' because of the Oomp camp's immense popularity in Atlanta," Koch VP of special markets Bill Crowley says. Big Oomp Records is an Atlanta record, publishing and production company. Unk had joined Oomp's fold after building a name in the local club scene. "When we released the album in October, 'Walk It Out' was a big hit in Atlanta." But Koch heard the song and the album as more than just a regional smash.

So in September 2006 the label joined both with mobile partners Zingy, Hudson, Moderati and 9 Squared—owner of mobile company the Mob—to peddle "Walk It Out" as a ringtone. And even before many urban radio stations and video outlets added the song into their rotation, 9 Squared pulled together TV spots pitching Unk's ringtone on BET and MTV2. The ringtone spent 17 weeks in the Hot Ringmasters' top 10, and its success gave Koch radio representatives a ready-made argument in convincing programmers to add "Walk It Out." iTunes also jumped on the Unk bandwagon last September, and within weeks the track ranked No. 1 on its rap chart. Last November, the track peaked at No. 2 on Hot R&B/Hip-Hop Songs and reigned at No. 1 on R&R's Urban radio chart for three weeks. Now "2 Step" has followed in the debut track's path.

" '2 Step' grew from all of the DJ and radio programmer relationships we built while working 'Walk It Out,' " says Big Oomp, CEO of the company that shares his name. "Also, his record is fun, and there aren't any fun records out now. Unk grabbed all those different age groups on 'Walk It Out,' and they kept going with him."

"Words can't describe how all this feels," Unk says over the phone from Atlanta. "I've also got the 'Walk It Out' remix [with] T-Pain, Jim Jones and E-40, which is still getting spins. It's all a dream come true."

Unk's album "Beat'N Down Yo Block!" has sold only 47,000 units, according to Nielsen SoundScan, but he's shooting a clip for his third single—either "Hit the Dance Floor" or "Beat'N Down Yo Block!"—shortly. The Oomp camp also has a reality show, featuring 8-year-old child producer Big Corey, planned for BET later this year. And Unk is now recording his second album, "Got the Block on Lock," to be released first-quarter 2008. ••••



UNK

UNK: KOCH RECORDS





COSTELLO

ROCK BY GARY GRAFF

PUMP IT UP

Costello Reissue Program Benefits From Artist's Involvement

Elvis Costello fans can't complain about "No Action" when it comes to his catalog.

The Rock and Roll Hall of Famer, who is celebrating his 30th recording anniversary, last year struck a deal with Universal Music Enterprises (UMe) for what label president Bruce Resnikoff calls "a multipronged, multiyear, multifaceted series" of reissues and special compilations, which is being done with Costello's full cooperation and involvement. It began with the May 1 release of "The Best of Elvis Costello: The First 10 Years" and "Rock and Roll Music," as well as the reissue of his first 11 albums in their original form—and for the first time digitally—with codes that allow buyers access to a wealth of Internet-based bonus material.

"What we're trying to create is the complete Elvis story over the next few years where people can effectively appreciate Elvis' different styles of music," Resnikoff says. "While we're trying to do things that will satisfy the traditionalists and the hardcore Elvis fan, a big part of our strategy is also to seduce music fans who have not traditionally been among that hardcore group."

Costello, who owns his recordings and licensed them to UMe, is not an artist who routinely delves into his past. "I know most of the records by now," he says, "so I don't listen to my own records very much." But he appreciates UMe's expansive and detailed plan for bringing his three decades of recordings to the marketplace.

"There's a number of different ways you can focus people's attention," Costello says, "particularly people who are listening for the first time. There's a lot of songs, a lot of records in a short period of time—even if you just consider the 11 records that are being reissued now. That's quite a lot of material. So [UMe] offers a broader choice for the people who have maybe heard your name but find it a little intimidating, this big pile of music, and they don't really know where to start."

"The First 10 Years" and "Rock and Roll Music"—the latter of which features rarities such as an alternate take of "Honey, Are You Straight or Are You Blind," live versions of "You Belong to Me" and "Mystery Dance," and a demo of "Welcome to the Working Week"—are the first of several "thematic" compilations UMe plans to release in the program. Resnikoff says that other themes are still being decided upon, but they'll likely focus on both musical directions and lyrical concepts.

> 'What we're trying to create is the complete Elvis story over the next few years.'
> —BRUCE RESNIKOFF, UNIVERSAL MUSIC ENTERPRISES

UMe also plans to release deluxe edition packages of several Costello albums, starting with a 30th anniversary commemoration of his debut, "My Aim Is True," this fall. Costello says he and the label have just started "delving down into the Cornish tin mines where the tapes are held to find out what has been left under a rock" for that project. Resnikoff says that the company is thinking about a deluxe edition of 1978's "This Year's Model" in 2008, along with others at appropriate intervals. The vault-plundering could also result in some full-length live albums.

Costello has agreed to extensive catalog programs before, in the mid-'90s with Rykodisc and just a few years ago with Rhino. Those releases featured second discs and scores of bonus tracks, but Costello says the UMe program, focusing on his albums in their original form with bonus material housed online—where it can change as additional recordings are discovered—appeals to him more.

"I think it was possible for a number of years to buy every last note pertinent to each of the records in my catalog," Costello says. "Now it isn't going to be, and I think that's all right."

Resnikoff, meanwhile, says Costello's involvement in the process makes it likely that there will be no end to UMe's offerings. "When we made this deal, we mapped out a strategy based on what we already know with the caveat that as we discover things, that will expand," he says. "With Elvis going through things and discovering them with us, a lot of it is as fresh to him as it is to the consumer because he hasn't gone back and looked at it before. We call him the head of our marketing team here. He really has been an unbelievable asset, and you can't say that about every artist in this kind of process." ••••



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Finding A Muse

Bloomberg Channel Giving Jazz A Boost

Who would guess that jazz is alive and well at Bloomberg LP's new midtown Manhattan headquarters, a place dominated by the pulse of the financial marketplace? The company, founded by Michael R. Bloomberg before he became New York's mayor, stands as one of the global leaders in providing information, data and analytical software to the financial community through its real-time marketing Terminal installation that accesses Bloomberg's various media platforms.

But lesser-known is its largely under-the-radar cultural arm, Bloomberg Muse, which covers a range of arts topics on its Bloomberg News wire service and radio and TV outlets. Increasingly given short shrift by demographic number crunchers, jazz is enjoying significant exposure on Muse.

"Jazz is a part of America's history," says Manuela Hoelterhoff, a Bloomberg Muse executive managing editor and one-time Pulitzer Prize-winning critic for The Wall Street Journal. "I'd rather not waste brain cells on what Britney Spears is doing. Our audience is more interested in reading and hearing about unusual jazz or opera singers."

Hoelterhoff estimates the Terminal has 300,000 subscribers. "The people who sit on boards of cultural institutions are likely Bloomberg customers," she says over lunch in a glass conference room overlooking the spaceship-like inner architecture of the building. "They're also the people who sit in the expensive seats. Providing information to them seemed logical."

Hoelterhoff says Muse, which launched three years ago, is a work in progress. When Bloomberg News editor-in-chief Matthew Winkler hired her, one of her first recruits was Paris-based International Herald Tribune jazz writer Mike Zwerin. Muse's birth also coincided with the genesis of Jazz at Lincoln Center's new performance space, which Hoelterhoff says was instrumental in weaving jazz into the Bloomberg cultural fabric. "A lot of Bloomberg people are on the board there, so we offer a service to them," she says. "Plus, Wynton Marsalis is such an articulate spokesperson and accessible. He reinforces what we do."

One of the key tenets of the overall Bloomberg philosophy is philanthropy, which crosses into jazz territory with New York-based writer Patrick Cole's coverage of such organizations as the Jazz Foundation of America. "We're always trying to break stories on how music, and jazz in particular, is supported," he says, adding that crossing media platforms at Bloomberg is seamless because the Muse team works under the same roof.

Bloomberg Radio, whose flagship station is WBBR New York, syndicates reports to 750 radio stations in the United States as well as through Sirius Satellite Radio. Recent jazz stories featured interviews with bassist Stanley Clarke, drummer Billy Cobham and singer Kurt Elling. Some segments, says Paul Goguen, a producer of the weekly Muse radio show, may soon appear as iTunes podcasts.



CHARLAP

Muse on Bloomberg TV, available worldwide to 200 million households, also gives jazz a boost. An upcoming piece on Blue Note Records pianist Bill Charlap will air in early June. "I've followed Bill's career for several years and feel that he's an important artist," says Jeremy Gerard, a Muse editor/critic. "He has an album coming out and a lot of concerts coming up. We're into covering artists who may be off the beaten path. We're not going to report on Elton John at Madison Square Garden. That's covered everywhere."

As for not being bound by demographics, Gerard says that the Muse team is passion-driven. "We're a diverse group of people who have their ears to the ground. If someone is impressed by an artist or an event and we've got a hole to fill, we'll give them coverage." ••••

COSTELLO COLLECTION: GREG GRABOWY; COSTELLO (INSET): MARY MCCARTNEY; CHARLAP: DONALD DIETZ



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Retro Fitting

Ryan Shaw's Old-School Soul Swims Upstream

Ryen Shew is working it. Having won the coveted opening slot on **Joss Stone's** national tour, the newcomer doesn't kick back during the two days' downtime between each concert. At various stops, the Decatur, Ga., native is busy staging his own shows at smaller venues.

When I caught up with the singer/songwriter, he was preparing for a performance at San Francisco's Boom Boom Room after opening for Stone the night before. "I'm not well-known enough, so I have to make some money in between," a pragmatic Shaw says with a laugh. "I'm getting my hustle on."

These miniconcerts not only give him the chance to "stretch out a bit." It's also a chance to enlist more disciples for his soul revival, a movement reflected throughout his One Haven/Columbia debut album, "This Is Ryan Shaw." With a voice reminiscent of **Sam Cooke**, **Jackie Wilson** and **Otis Redding**, the 26-year-old puts a modern spin on songs by such predecessors as **Wilson Pickett** and **Bobby Womack** plus lesser-known names like **the Combo Kings** and **the Sharpees**. Evening out the mix are several Shaw-penned tunes, including first single "Nobody" and the upbeat "Over and Done."

"Ryan is a reminder of where soul music once was and where it could be again," his manager **Ant Demby** says. "R&B fans in this musical climate want more. His [audience ranges] from college kids to people my grandparents' age."

Weaned on gospel, the Brooklyn-based Shaw nurtured his chops singing one song every half-hour at New York's now-defunct Motown Café. Soon after, he boarded a cruise ship for a summer gig with a four-piece band interpreting songs from the '50s through the '70s. But it was his 2004 teaming with doo-wop and classic soul vocal group **the Fabulous Soul Shekers** that fired up a passion to resurrect what he feels contemporary music is lacking—the old-school skill of marrying strong melodies with timeless, meaningful lyrics.

"I'm into music—chords, melodies, lyrics and arrangements," Shaw says. "It seems like the late '80s were the last time we really had all these elements in black music with artists like **Anite Baker** and **Luther Vendross**. By the mid-'90s, we were down to two chords and a drum loop. I want to bring back real artistry."

It was Fabulous Soul Shakers guitarist **Johnny Gale**, whose credits include **Hank Ballard** and **the Ramones**, who brought Shaw to the attention of noted percussionist **Jimmy Bralower**. Their cutting of four Shaw numbers with the Soul Shakers led to his signing with Columbia.

Beyond opening on the Stone tour, Shaw's arresting, expressive vocals and spirited, tent-revivalist live gigs have netted an appearance on **Merthe Stewert's** show and a July 28 guest spot on CBS' "The Saturday Early Show." Another of his original tracks from the album, "We Got Love," was featured in the January promos for ABC-TV's "Brothers and Sisters." He and his three-piece band (who double as backing vocalists) will jump back on their bus two weeks after the Stone tour ends June 16 for a series of festival dates. A sweep through Australia and Japan is also being planned.

It appears Shaw's barnstorming on the Stone tour is making some headway. His album recently re-entered Top Heatseekers at No. 46 (Billboard, May 25). But swimming upstream against the mainstream R&B/hip-hop current isn't easy. A case in point is retro-voiced soul artist **Ricky Fenté**, whose 2004 Virgin album, "Rewind," failed to make a dent.

Demby says it's been an uphill battle but notes that "radio is starting to take notice [thanks to] the buzz of his live performances." Mindful of the challenge, Shaw marches ahead. "My typing skills aren't that good, so I'll just keep singing." ...

COUNTRY BY KEN TUCKER

Second Time's A Charm

Aldean Returns With Follow-Up To Smash Debut

Success came in droves on Jason Aldean's 2005 self-titled debut, which spawned a No. 1 airplay single in "Why," plus a top 10 and e top five. The album has sold 963,000 copies in the United States, eccording to Nielsen SoundScan, and helped him earn the top new male award at last year's Academy of Country Music Awards.

But Aldean says he didn't feel any pressure when it came to his sophomore release, "Relentless," out May 29 (see review, page 43). "Obviously, I wanted this new album to do well, but trying to make something better than the last one, or comparing it to the last one, is a bad way to do it," he says. "I just went out end tried to find some great songs and put together something I was going to be proud of."

Broken Bow Records GM Brad Howell says Aldean is being modest. "There was tremendous pressure—especially because we're a small label and his first record went platinum—but he has a great personality and that allows him to handle stress," Howell says. "He never seems like he's under pressure."

Sophomore releases are famously rushed end/or disjointed when it comes to the recording process, particularly when a first album is successful. While Aldean spent two months making his first record, a heavy touring schedule—with Rascal Flatts, Mirende Lambert and Dierks Bentley, among others—and other vagaries of success meant a more sporadic recording routine this time around. "It's kind of e catch-22," Aldean says. "It's bad that you have to squeeze it in and find time to do it, but at the same time it's a good thing because you are staying busy on the road."

There was a silver lining, however. "It gave me longer periods of time to live with the songs and make sure they were things that I wanted to cut," Aldean says.

Howell says the artist's relationship with producer and publishing veteran Michael Knox helped the recording



Beatbox

KERRI MASON kmason@billboard.com

Radio Daze

ATB, Ultra Nate Building Fan Base Without Radio's Help

Want to know what's wrong with American dance music? Ask a German trance DJ.

"We always have the problem that the quality of the music is a bit low, because people make it to try and get it on the radio," **André Tenneberger**, aka **ATB**, says. "It's not that important to me for my music to be on the radio."

Maybe that's why his latest album, "Trilogy" (Water Music), which entered the European Top 100 at No. 75 last week, and came out May 22 in the United States, has a number of songs just an edit away from being airplay-ready.

The biggest standout is "Renegade," ATB's second collaboration with singer/songwriter



TANNEBERGER

SHAW: CHRISTIAN LANTRY



ALDEAN

process go smoothly. "While Jason's out touring and supporting the first album, Michael's back here in Nashville looking for songs for the new record," Howell says. "The two of them work extremely well together."

Big & Rich's John Rich, who co-wrote "Why," "Hicktown" and "Amarillo Sky" on Aldean's first record, contributed two songs to the new set including the first single, the head-over-heels-in-love tele "Johnny Cash," which is No. 15 on Billboard's Hot Country Songs chart.

But Aldean's favorite song on the record is "Back in This Cigarette," a painful tale about trying to rekindle the love in a relationship ("It's like trying to put smoke back in this cigarette"). "It's just a kind of swampy, broken-hearted song," Aldean says. "It's unlike anything that I've done before."

KMPS Seattle air personality/music director Tony Thomas says once the station added "Hicktown" to its playlist, "we knew right away that listeners had embraced Jason's energy and attitude. For a new artist to make that listener connection with their first single is pretty rare."

While he notes that "Hicktown" has been Aldean's biggest hit for the station, Thomas says "Johnny Cash" is "turning out to be very strong for us. Jason seems to know who he is and who his audience is. He's a country boy who's not afraid to really rock out, and listeners clearly love him for it."

When Aldean played the area with Rascal Flatts earlier this year, "he got a tremendous response," Thomas says. "That was one rockin' set, and the crowd was with him all the way." ••••

Heather Nova. "I loved her voice but wasn't happy with what we wrote [for his 2000 album "Two Worlds"]," he says. "It wasn't strong enough. That's why I wanted to work with her again."

The second time was definitely a charm. "Renegade" hums with the energy of ATB's clubbier compositions, but also boasts **U2** guitar sounds, Nova's distinctive **Joni Mitchell**-esque quiver, a memorable lyric ("Baby, I'm a renegade with you/Baby, I'm searchin' too/Been around the world/Now I'm running back to you") and a poppy hook and bridge. The result is a gorgeous summer love song.

"Lots of DJs are really into hard electronic stuff. But I miss melodies and feelings," the Savannah, Ga.-bred DJ says between Tampa, Fla., and New York stops of an eight-city bus tour. "When you get emotion in electronic music, people notice. It's not just sounds out of a computer—there's a human being who is creating it. People realize that electronic music can be from the heart."

ATB has sold 406,000 albums in the United States since his 1999 debut, plus 131,000 commercial singles and more than 200,000 song downloads, according to Nielsen SoundScan.

Dance veteran **Ultra Nate**, whose fifth full-length, "Grime Silk & Thunder" (Tommy Boy), was released last week, is similarly unconcerned with radio or other standard measures of success.

"Being able to sustain a living off of your art is already successful, you don't need a megahit," she says. "It only takes a small corner of the universe to sustain a career. Being successful is making the kind of records I want, growing my label arrangement, getting more control over my masters and making my fan base happy as time goes on."

The adventurous artist, who covers **the Pointer Sisters'** "Automatic" on the new album, recently added DJ'ing to her performance portfolio ("all soulful, underground house") and sometimes blends singing and spinning live.

NELLY IN THE HOUSE: No one does summer sounds quite like **Kaskade**. He's the latest producer to join **Nelly Furtado's** "Loose" all-star remix team, taking a stab at new single "All Good Things," with typically moist, pulsing results.

"I always try and put together well-rounded packages that appeal to more than just one genre or style while still maintaining the integrity of the original," says Universal's **Juan Martinez**, who A&R'd the mixes for every single, including "Promiscuous" (**Axwell, Morel, Ralphie Rosario, Richard Vission**), "Maneater" (**Devid Garcia & Morgan Page, Sugardip, the Discount Rhinos & Gorgeous George, Richard Vission**) and "Say It Right" (**Dummies, Menage Music, Peter Rauhofer, Friscia & Lamboy**). The last of which, he says, "has gotten the strongest reaction. **Nelly** and **Timbaland** approve the mixes. They've really only given feedback once. She wanted a mix to be a little more house-y." Now that's what we like to hear. ••••

ALDEAN: KRISTEN BARLOWE. MONTANER: KIKE SAN MARTIN

LATIN BY LEILA COBO

LIKE FATHER, LIKE SON

Weaned On Dad's Teachings, Montaner Strikes Out On His Own

Héctor Montaner bears an uncanny physical and sonic resemblance to his father, noted songwriter/balladeer Ricardo Montaner.

But his sophomore album, "Apariencias," due June 5 on Venemusic, bears his own distinct brand of music.

"It's a natural quest—trying to mark a difference at a musical and lyrical level," says Montaner, who has a close relationship with his famous dad. "If I sing a classic ballad, it is too Ricardo Montaner. I had to find a way to present my ballads in a different manner."

As such, "Apariencias," produced by guitarist Andrés Castro (who has worked with Carlos Vives, among others), is an acoustic-minded album with pared-down production, plenty of guitars and percussion, and a distinctly earthy singer/songwriter sound. It's a different approach compared with the more classic feel of Montaner's first disc, "Amor del Bueno," released in 2004.

"We wanted something different from his first album and also to try and find his identity as an artist," Venemusic VP Jorge Pino says. "Maintain his songwriter side, but also develop a commercial sound."

To that effect, Montaner signed with Venemusic's publishing arm, Venevision International Publishing Latin, and via its director, José Antonio Beltrán, paired up with a variety of songwriters including stalwarts Donato and Jose Luis Chacín. Most of the new songs were written or co-written by Montaner, and the lyrics have a colloquial feel compared with the more romantic "Amor del Bueno."

At that point, Montaner, then 23 years old, was very much his father's protégé. The album not only counted Ricardo as executive producer, but also as the author of three tracks.

Today, the relationship between father and son continues to be airtight, and Hector presented his dad with the Spirit of Hope Award at the Billboard Latin Music Awards in April.

But the artist and his label want to make it clear that—despite the kinship—this is a different act with a different potential audience.

Montaner is the third child of Ricardo Montaner, and the second progeny in the close-knit family to embark on a musical career. His older brother, Alejandro, released one album on Sony Discos in 2002, then settled on a different musical route. He is now Hector's manager, but also continues writing and penned several songs with his brother, including the first single, "Apariencias."

The track's contemporary sound and lyrics appeal to the 18-34 female demographic, says Felix Bonnet, programming VP for Spanish Broadcasting System in Puerto Rico. In Puerto Rico, it is being initially programmed on the more youth-driven WIOA (Cadena Estereotempo), where, Bonnet says, Montaner will be discovered as an up-and-coming artist.

"He is focused toward a new generation that perhaps wasn't exposed to his dad, but who are accepting him the way he is," Bonnet says.

If the track is successful on Estereotempo, Bonnet says, he'll also add it to WCMA (Romance), which is geared to an older female listener. "There they will inevitably associate him with his father, and perhaps it will help," Bonnet says. "But he shines through on his own merits."

At a recent showcase in Miami, Montaner was impressive, dominating the stage that he's called home since he was a little kid who often performed with his dad.

"I am not ashamed of that," Montaner says of his family ties, noting that he will likely tour with his dad this summer. "The little I've done in my career so far, if I've done it well, it is thanks to my father's advice." ••••



MONTANER

6 QUESTIONS

with AMANDA GHOST

by PAUL SEXTON



When Billboard first championed Amanda Ghost in the summer of 2000 on the eve of her Warner Bros. debut "Ghost Stories," the label's veteran VP of A&R worldwide Andrew Wickham, who had signed her, was moved to say that she "sings in the key of heartbreak."

Heartbreak did indeed ensue when the album foundered and Ghost, London-born of Indian and Spanish descent, spent several fruitless years stuck in the deal. But she continued to write and emerged triumphant when "You're Beautiful," co-written with then-unknown former housemate James Blunt, became a global smash, winning her two Ivor Novello Awards and two Grammy Award nominations.

Ghost's latest co-write, "Beautiful Liar" (Columbia) by Beyoncé and Shakira, recently topped the Eurochart Hot 100 Singles list, after reaching No. 3 on The Billboard Hot 100. Ghost is now recording herself, producing and A&R'ing other artists and being courted for her songs by superstars from Britney to Whitney. The very pregnant Ghost spoke to Billboard about how she survived and prospered.

Many people knew you chiefly as the co-writer of "You're Beautiful." Has "Beautiful Liar" laid that ghost to rest?

The great thing about "Beautiful Liar" is that it's not just a success in America or the U.K. It's No. 1 in 10 countries, and it proves I'm versatile. My own style is country-folk-pop with a little bit of electronica. "Liar" is an R&B-Latin groove. I did doubt for a second I could do it. I like R&B, but [only] up until 1975. But it made me realize a good song is a good song.

Do you want to be known primarily as a songwriter?

I want to be known as a musician. That covers me as a singer, a writer and a record producer. And I'd like to be known as a musical entrepreneur, because I scout and sign acts, which is such a buzz for me. I'm working with an artist called Hugo that we've just got signed to Island. To take something and develop it and see it succeed, you have a greater sense of achievement.

But your own record will come out through your label Plan A?

Yes, my label that we license through various majors throughout the world. That's because I can't be A&R'd. I *am* an A&R, and I know too much [laughs]. The pressure on me to write a radio hit is off. Every hit I have [as a writer] will only steer people back to my own music.

Did your previous experience at Warners, as an artist, turn you off to the majors?

It has. The biggest complaint I had from the chairman there, who's still the chairman, was, "Amanda Ghost is a fabulous singer, but she can't write hits." With my artist Hugo, I very much act as a buffer between him and the label. He's sold records [at home] in Thailand, and I've consistently drummed it into his head that [new artists] operate on a 99% failure rate.

Where are the majors at now?

They sign things and then spend two or three years changing everything about the act. I think they should stay out of the A&R process. But they are learning. The edict at Universal U.K. is that they don't want to sign things that don't have a fan base. A lot of people complain there's no artist development, but you have to find alternative ways to fund bands. When the public's saying, "Yes, yes, yes," that's when majors should step in and put their might behind them.

Your baby's due June 22. Will you stop working for a couple of hours?

I'm going to take about a month off. People think [I'll be] done for the rest of the year, but it's not true at all, as long as you've got a phone, and I can sit in a recording studio. It's not like I'm lifting heavy boulders. ••••



Global Pulse

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A Boost In Belgium

Clouseau Inspects The Top Of The Chart

Belgian pop/rock act **Clouseau** celebrates its 20th anniversary this year, boosted by the success of its latest EMI Belgium album "Vonken en Vuur," which has topped the Flanders Ultratop chart for seven weeks since its March 31 release.

The album—Clouseau's 10th studio set—sold more than 60,000 copies in the first three weeks of release, according to EMI. Clouseau is also one of Belgium's leading live attractions.



CLOUSEAU

Since 2002, its annual series of December concerts at Antwerp's Sportpaleis has become an institution. In 2006, it attracted 210,000 to 12 shows at the 17,500-capacity venue. Live dates, which see original members **Koen** and **Kris Wauters** joined by six other musicians, are booked by Diest-based King International Agency. The act is self-published.

"Clouseau is the biggest local artist in our market," EMI Music Belgium managing director **Erwin Goegebeur** says. "Retailers confirm that the new album has been one of the fastest-selling albums ever here." He adds that "2007 will be a very Clouseau year" for the major's domestic repertoire arm, with a set of catalog reissues also being planned for release later this year.

The 20th-anniversary celebrations also include a new run of Sportpaleis shows, for which tickets are already on sale.

—Marc Maes

SOUL SLEEPER: Smooth jazz album "A Handful of Soul" by **Mario Biondi** and **the High Five Quintet** has been Italy's sleeper hit of the year so far.

The album, currently in Italy's top 10, was released Oct. 27, 2006, by independent label Schema. Sales began rising earlier this year after radio-only single "This Is What You Are" picked up hefty airplay on Italy's most listened-to commercial station, Radio Deejay (top 40/AC). The album hit the No. 1 spot on the FIMI chart in March, and sales have now passed the 130,000 mark, says Schema artistic director **Luciano Centone**, who produced the album.

Sicilian Biondi sings in English and cites influences ranging from **Isaac Hayas** to **Cole Porter**. His style is decidedly retro, Cantone concedes, but adds, "as with **Michael Bublé**, if you re-present music of the past to a generation that has never heard it, you find it goes down really well."

The album was released in France in February, licensed to EMI-distributed Bonsai, and Cantone says shipments have passed 10,000 units. He adds that license deals have been struck for Belgium, the Netherlands, Luxembourg and Japan, with negotiations for other territories under way.

Biondi is published by Ishtar Edizoni; live shows are booked by Milan-based Live Tour.

—Mark Worden

PLANETAS SWEET: Some 15 years after pioneering flamenco singer **Camarón de la Isla** died of cancer at 41, Spanish alternative rock outfit **Los Planetas** has been paying tribute to him on the charts.

The band is currently touring Spain, with dates running through the summer, promoting seventh album "La Leyenda del Espacio" (Sony BMG), which peaked in the Media Control top 10 in April and remains in the top 50. The title nods to de la Isla's 1979 flamenco-pop/rock fusion album "La Leyenda del Tiempo" (PolyGram), long acclaimed by music critics for opening up the traditional world of flamenco to a entire generation of emerging rock fans following the culturally stifling dictatorship of **Francisco Franco**, which ended in 1975.

Los Planetas, published by Música Solar, hails from the same southern region of Andalucia as de la Isla, and released its first album on BMG-Ariola in 1994. Widely regarded as one of the key alt-rock outfits to emerge in Spain during the '90s, it takes de la Isla's approach a stage further on "La Leyenda del Espacio," adding dense elements of electronica and psychedelic rock to traditional flamenco themes.

"Spanish rock needs albums like this to establish its own identity in a [genre] that is so Anglo-Saxon," Sony BMG product manager **Ernesto Múñoz** says. However, Sony BMG does not have any plans for releases outside Spain.

—Howell Llewellyn

THE BILLBOARD REVIEWS

ALBUMS

ROCK

PERRY FARRELL'S SATELLITE PARTY

Ultra Payloaded

Producers: *Perry Farrell, Nuno Bettencourt, Steve Lillywhite*

Columbia

Release Dete: *May 29*

There's something very likable about "Ultra Payloaded," maybe nothing more so than the fact that it's not trying to be cool. In some sense, frontman Perry Farrell dispensed with any perceived notions of "cool" when he formed the band with former Extreme guitarist Nuno Bettencourt, who adds tempered crunch, pretty atmospherics and slinky melodies here (Farrell's wife Etty is also in the group, on backing vocals). With help from such guests/co-writers as Flea, New Order's Peter Hook and Fergie, Farrell and company have made an album without inhibitions or self-consciousness. Heavily programmed by Farrell, the songs live up to the band's name: somewhat spacey and totally free-spirited. "Ultra Payloaded" is a party record that veers from the light, airy and catchy to the absolutely crankable. In the end, it's all interesting.—*WO*

HIP-HOP

YOUNG JEEZY PRESENTS USDA

Cold Summer

Producers: *various*

Def Jam

Releese Dete: *May 22*

It's always suspect when a multiplatinum rapper subjects his fans to his friend's lyrics. And even worse when the first single, "White Girl," which manages to reference selling cocaine and Christina Aguilera, unfortunately hits radio during Imusgate. And though the cut probably won't get its full radio run due to the subject matter, it's still good dope-dealing fun. "Cold Summer" takes the electric and sinister sound that Jeezy has made famous, adds Slick Pulla's laid-back cadence with Blood Raw's high-pitched rhymes and everyone gets to use drops. Each MC has his own tailored laugh, "yeah" and "oh" peppered throughout their verses, which really are enjoyable. The production is solid, with Drumma Boy and the Nazty One popping up, but the crew should have stuck to trapping and left the sexy songs alone. No one should ever boast about a "six-minute" session, guys.—*HC*

ROCK

DREAM THEATER

Systemetic Cheos

Producers: *John Petrucci, Mike Portnoy*

Roadrunner Records

Release Dete: *June 5*

Prog is taking a long road to making a comeback; kind of fitting for a style that's home to half-hour songs. Roadrunner justified its viability by signing Dream Theater, the genre's poster child. The band is in full jam mode for "Systematic Chaos," making this a true journey album. It's not concerned with having catchy hooks, but crunches out a few on "The Dark Eternal Night." The Pink Floyd homage "Repentance" loops solemn confessions through the meandering track, and "The Ministry of Lost Souls" continues in the soft vein. Dream Theater bookends the trip with parts one and two of "In the Presence of Enemies," indulging in a nearly 26-minute workout. Viva le prog!—*CLT*



R. KELLY

Double Up

Producers: *various*

Jive/Zomba

Releese Dete: *May 29*

Aside from radio-pumped singles "I'm e Flirt Remix" end "Seme Girl," it's a very sexually explicit R. Kelly who greets fans on this outing. Opening with the short posturing track "The Champ" ("I've been through hell in the belly of the beast/You cen hate me, I don't care"), Kelly isn't shy ebout quickly getting down to boudoir business. The title treck with Snoop Dogg outlines e tryst with two females, while additional variations on sexual interpley abound on such cuts as "Tryin' to Get a Number" with Nelly and "Freaky in the Club." After describing lovemaking via two radically different motifs—the jungle ("The Zoo") and outer spece ("Sex Planet")—Kelly downshifts into treditionel mode on the heartfelt ballad "Havin' e Beby" end the Virginie Tech enthem "Rise Up." This jarring juxtaposition only underscores Kelly's Marvin Gaye-reminiscent struggle between the cernal end the spirituel.—*GM*

GLENN DANZIG

The Lost Tracks of Danzig

Producer: *Glenn Danzig*

evilive

Releese Dete: *May 29*

"The Lost Tracks of Danzig" is a dark holy grail for followers of the lone-wolf icon who was spooking parents when Marilyn Mason was just a pup. Listening to the romantic whispers and minimal guitar in a newly found track like "Bound by Blood," you hear the bloodline pulsing through other in-love-with-death acts like Type O Negative. The set works well as a history lesson, although it's dirge-and-dreary atmospheres make the double album extremely linear. Finally seeing daylight are "White Devil Rise" (an edgy response to Louis Farrakhan's call for a race war); "Satan's Crucifiction," which was penned as a joke on a Def America VP; and an acoustic version of "Come to Silver" written for the original man in black, Johnny Cash. After listening to Danzig warble for many minutes, we're convinced that Jim Morrison's voice has reached its next level of reincarnation.—*CLT*

FUNERAL FOR A FRIEND

Tales Don't Tell Themselves

Producer: *Gil Norton*

Atlantic

Release Dete: *May 15*

Funeral for a Friend vaults over its post-hardcore foundation and lands smack into driving pop/rock on "Tales Don't Tell Themselves," completely clearing the emo boundary marker. This has fans already twittering online that the band has gone radio-friendly. The concept record of a fisherman lost at sea offers metaphors aplenty (longing, loss, fear, passing the time) that directly apply to the lives of musicians. But aside from grand moments like "All Hands on Deck—Part 1: Raise the Sail" and the orchestral wall that builds on "The Sweetest Wave," you don't get the feeling that a continuous story binds the album together. Still, "Into Oblivion [Reunion]," "Out of Reach" and "Walk Away" charge onward with such optimism and hope there's little doubt of a happy ending at the end of this "Tale."—*CLT*

POP

JOAN OSBORNE

Breekfest in Bed

Producers: *various*

Time Life

Releese Dete: *May 22*

For a powerful singer like Osborne, having "One of Us" be your one career hit must really stink. The 1995 single placed her squarely in the bland, folky Lilith Fair category. She's tried to correct that perception since then, ably covering Aretha Franklin, touring with Phil Lesh and performing in the award-winning documentary "Standing in the Shadows of Motown." A VP at Time Life caught her virtuoso version of "What Becomes of the Brokenhearted" in the film and signed her to record "Breakfast in Bed," a combo of originals and similarly top-tier covers. The beauty of the album, though, is its small scope. Osborne tackles titles like "Ain't No Sunshine" and "Midnight Train to Georgia" with sparse accompaniment, slower tempos and schmaltz-free readings, using the inherent pathos of her voice to maximum, yet subdued effect.—*KM*

LATIN

SPANISH HARLEM ORCHESTRA

United We Swing

Producer: *Oscar Hernandez*

Six Degrees Records

Releese Dete: *May 15*

In the late '60s and early '70s, before there were a half-dozen Latin charts and twice as many subgenres, the essence of Latin music, at least on the East Coast, was salsa. With musicians and ideas traveling back and forth on a kind of San Juan/New York shuttle, the heart of salsa was Spanish Harlem, where Afro-Caribbean rhythms blended with the beat of the streets and the call of the dancehall. Oscar Fernandez brings that sound and spirit back without kneeling to nostalgia or compromising with current trends. The fundamentals are all here: clearly enunciated piano vamps, chant-and-response vocals, trumpets and trombones blazing upfront and the rhythms of congas, bongos, timbales and maracas. The SHO's elegant yet muscular ensemble playing makes this classic style sound as vivid and magnetic as ever.—*WR*

continued on >>p44



JASON ALDEAN

Relentless

Producer: *Michael Knox*

Broken Bow

Releese Dete: *May 29*

Jason Aldean end producer Michael Knox set the bar high on Aldean's self-titled, platinum 2005 debut. Thenkfully, Aldean's second elbum delivers as well. "Relentless" will never be confused with e sparse singer/songwriter elbum—every cut features full, guitar-driven production. The first single, the attitude-laden "Johnny Cash," is elreedy a hit, sitting at No. 15 on Billboard's Hot Country Songs chart. Other standouts include "My Memory Ain't What It Used to Be," which finds the singer wondering eloud why he thought the grass would be greener on the other side, and "Back In This Cigarette," about trying to rekindle love in a relationship ("It's like trying to put smoke beck in this cigerette"). And with instrumentation reminiscent of "Poor, Poor Pitiful Me," "I Break Everything I Touch" is e ceutionary tale of the singer's propensity for messing up the important things.—*KT*



RICHARD THOMPSON

Sweet Werrior

Producers: *Richard Thompson, Simon Tassano*

Shout Factory

Releese Date: *May 29*

Richard Thompson on ecoustic guitar is e treet. On electric guiter, he's sublime. Thet's why we're excited ebout "Sweet Warrior," e mostly plugged-in return efter the ecoustic discourse of 2005's "Front Perlour Ballads" and the soundtrack to the Werner Herzog film "Grizzly Man." The 14 tracks find Thompson in typical tasteful form, pleying with understated flesh that streddles the trens-Atlentic divide to embrece Celtic soul end rootsy Americana, with bits of jazz and Jamaice ("Bad Monkey," "Francesca") thrown into the mix. The album's highlight, however, is one of the acoustic pieces—"Johnny's Far Away," a seven-minute-plus opus in which Thompson's guitar end mendolin intertwine with end dence eround the fiddle work by Nickel Creek's Sere Wetkins.—*GG*

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

THE BILLBOARD REVIEWS

from >>p43

PAMBO

Poprocks
Producer: *Aureo Baqueiro*
Sony BMG
Release Date: *May 8*

★ Pambo is part of Mexico's new generation of singer/songwriters. On her debut album, produced by Aureo Baqueiro (of Sin Bandera and Reik fame), she contributes poppy, radio-friendly tracks with rock edges, reminiscent of Avril Lavigne and decidedly youth-friendly. Pambo, who co-wrote most of the tracks here and penned all the lyrics, isn't attempting to be deep or clever like, say, Natalia LaFourcade. She sings about love in simple, colloquial terms, but the melodies are just the right mix of catchy and well-crafted. This is most certainly not RBD, but it has the same kind of appeal. It all goes down easy, but a little something more is needed to really cut through the crowd. Still, this is an auspicious debut that is making waves in Mexico and may dent radio in the United States.—*LC*

ELECTRONIC

ULTRA NATÉ

Grime, Silk and Thunder
Producers: *various*
BluFire/Silver Label/Tommy Boy
Release Date: *May 22*

★ Unlike rock/electronic or DJ-branded artists, dance music artists—those singers of songs—rarely get the mainstream respect they deserve. Ultra Naté may reverse this with "Grime, Silk and Thunder." Working with an armful of producers and artists, including StoneBridge and Chris Willis, Naté manages to temper her rhythms of the night with sturdy pop sensibilities. A glittering, techsoul cover of the Pointer Sisters' "Automatic" has already topped Billboard's Hot Dance Club Play chart, while its visually arresting video is a YouTube sensation. Songs like "Give It All You Got" and "Feel Love" are as gorgeously uplifting and anthemic as Naté's 10-year-old international hit, "Free." In a clever and smart move, Naté reinterprets two of her early club hits ("It's Over Now" and "Scandal") to winning effect. At the center of it all are Naté's sublime blues-tinged vocals.—*MP*

CHRISTIAN

THE BELLAMY BROTHERS

Jesus Is Coming
Producers: *Howard Bellamy, David Bellamy, Randy Hiebert*
Bellamy Brothers Records/Curb
Release Date: *May 8*

★ Whereas most country acts that have recorded gospel projects lately have covered classic hymns, Howard and David Bellamy serve up a collection of new songs that are heartfelt yet infused with the wit and wry humor that has propelled their 30-year career. "Lord Help Me Be the Kind of Person (My Dog Thinks I Am)" boasts a humorous hook combined with a solid message. The same can be said for the title track, a thoughtful look at Jesus' reaction to the chaos in the world that has an unusual punch in the chorus. There's a reggae version of the gospel standard "I'll Fly Away" and a gospel mix of the duo's 1976 hit "Let Your Love Flow," as well as a terrific new version of their country hit "Old Hippie." Country fans will love this record, and although it's not your typical gospel release, the Christian market should embrace it, too.—*DEP*

SINGLES

POP

NE-YO

Do You (3:50)
Producers: *Stargate, Ne-Yo*
Writers: *S. Smith, T.E. Hermansen, M.S. Eriksen*
Publisher: *not listed*
Def Jam

▶ The follow-up to Ne-Yo's top 10 Billboard Hot 100 and Hot R&B/Hip-Hop Songs single "Because of You" is being branded as part two of 2006 No. 1 single "So Sick." The Stargate production in "Do You" creates a powerful tag team duet, where Ne-Yo asks a past love interest if she's still in the game. In the first verse, Ne-Yo confesses sorrow for making her cry, hoping she'll offer another chance. The plot thickens when we discover that Ne-Yo's love interest is not only currently involved but expecting a daughter. What seems to be a common topic on trash TV results in a clever story line showing Ne-Yo's depthful songwriting skills. Stargate adds an ideal combo of hip-hop drum rifts and piano play to certify another hit in Ne-Yo's growing hit catalog.—*CP*

MUSE

Starlight (4:00)
Producer: *Rich Costey*
Writer: *Muse*
Publisher: *not listed*
Warner Bros.

★ With 2006 fifth effort "Black Holes and Revelations," Muse delivers an onslaught of progressive rock hits, earning the Brit trio a lofty top 10 view on the U.S. album chart and second consecutive No. 1 U.K. album. On "Starlight," lead Matthew Bellamy's vocals effortlessly rip through an introductory barrage of percussion and bass and seamlessly glide atop heavily synthesized arpeggios and glimmering scales. Having already nearly topped the modern rock playlist, "Starlight" is primed for mainstream acceptance, with its wave of refreshment. Muse has hit its intergalactic stride.—*SH*

COUNTRY

JASON MICHAEL CARROLL

Livin' Our Love Song (3:46)
Producer: *Don Gehman*
Writers: *J. M. Carroll, T. Galloway, G. Mitchell*
Publishers: *various*
Arista Nashville

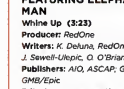
★ Jason Michael Carroll's hit debut "Alyssa Lies" dealt with the serious subject of child abuse. Here, he offers lighthearted fare in the engaging "Livin' Our Love Song," with its sweet, sticky melody and upbeat romantic lyric about "a backwoods boy and fairytale princess." This North Carolina native has a strong voice and an edge to his delivery that sets him apart from other male newcomers. Combined with his songwriting prowess—"Love Song" is penned by Carroll with Tim Galloway and Glen Mitchell—signals a bright future for this talented young artist.—*DEP*

AC

AYLA BROWN

Forward (3:42)
Producer: *Jim McGregor*
Writer: *not listed*
Publisher: *not listed*
Double Deal

★ Ayla Brown may be a blip on last season's "American Idol," finishing at No. 13, but she has parlayed her nanosecond in the spotlight into numerous public appearances and indie release "Forward." Ironically, the track demonstrates a more soulful vocal stamp than the pageant's top two finalists from 2006, with an AC-ready signature that checks off all variables of a hit: an anthemic display of emotion, production and power ballad triumph, with a chilling, rafter-rousing chorus and inspiring lyric of taking forward steps. The beautiful 18-year-old Brown is an artist AC has opportunity to own. Katharine McPhee could have learned a lot about aligning ability with apropos material from this lady.—*CT*



KAT DELUNA FEATURING ELEPHANT MAN

Whine Up (3:23)
Producer: *RedOne*
Writers: *K. Deluna, RedOne, J. Sewell-Ujeplc, O. O'Brian, T. Edmond*
Publishers: *AIO, ASCAP; Greenleeve GMB/Epic*

Talk about a summertime sure thing. Nineteen-year-old Dominican Kat Deluna is prepped to combust with a platinum-plated debut so certain you can practically smell the smoke emenating from its juicy one-spin hook and manic tempo. Accompanied by dancehall staple Elephant Man, eka the Energy God, and reggaetón queen Ivy Queen, the bilingual crossover beauty—who grew up in poverty in the Dominican Republic and the Bronx before studying music at the New Jersey School of Performing Arts—combines Caribbean cadence with a novel mesh of hip-hip, R&B and merengue, as she offers a simple call to "Hold me tight to your body/Whine your body up." Deluna's launch single offers ultimate seasonal sizzle—over the airwaves, on the beach, down the highway and across dancefloors. A "Whine" to be heard loud and proud the world over. Look for full-length "9 Lives" in August.—*CT*



FAITH HILL

Lost (4:09)
Writers: *K. DioGuardi, M. Allan*
Producers: *Byron Gallimore, Faith Hill*
Publisher: *not listed*
Warner Nashville

Launch single "Lost" from Faith Hill's upcoming "The Hits" is as vintage a belled as the long-lived songstress has ever served. As melodically entrancing as "Breathe," as mesmerizing a vocal as "Let Me Let Go" and as tailor-made for Hill as "It Matters to Me," she delivers a clever, consummate message of steadfast devotion: "You found me when I wasn't looking/I wenne stey lost forever with you." While Hill remains among the leading ladies of country music, her chart footing has slipped a bit this decade. This is the one to remind the masses that Hill had her first No. 1 when Carrie Underwood was barely out of her Underos.—*CT*

TRIPLE-A

RAZORLIGHT

America (3:26)
Producer: *Razorlight*
Writers: *Borrell, Burrows, Razorlight*
Publishers: *various*
Universal Motown

★ Still largely unknown in the United States, London-based alt-rock quartet Razorlight scored a huge radio hit in Europe with this playful-but-serious anthem, which peaked at No. 2 on the U.K. singles chart and helped earn the band two Brit Award noms this year. Musically, "America"—the diary entry of someone glued to late-night TV, unable to sleep—has a carefree party-rock vibe, but the lyric shows a deeper concern: "All my life, watching America/All my life, there's panic in America," singer/guitarist Johnny Borrell offers in the singalong chorus atop jangly guitars and sunny harmonies. Less starry-eyed than Snow Patrol and sharper than Keane, Razorlight's simple, highly melodic, no-frills pop-rock hues closer to Crowded House and is most likely to succeed at adult top 40 or triple-A.—*SP*

LEGEND & CREDITS

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PICK ★: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SNOW CAPS

Snow Patrol's "Chasing Cars" reaches No. 1 on Adult Contemporary in its 32nd chart week. That stands as the third-longest trek to the AC chart's summit, behind Matchbox Twenty's "If You're Gone" (42 weeks) and Enya's "Only Time" (33).

CROSSING OVER

Carrie Underwood becomes the first female artist to take a song to the top 10 of The Billboard Hot 100 after first parking it at No. 1 on Hot Country Songs (see Between the Bullets, page 48) since Faith Hill did so in January 2001 with "The Way You Love Me."



ON BROADWAY

After "Spring Awakening" received a whopping 11 Tony Award nominations, its cast recording is up 47% (No. 4 on Top Cast Albums). Among the nods: best musical and best original score, with music by Duncan Sheik and lyrics by Steven Sater.

CHART BEAT

>>Remember September? Chart Beat charts the journey of Carrie Underwood's "Before He Cheats," which debuted on The Billboard Hot 100 last fall and finally reaches the top 10 in its 38th week, the slowest trip in history. Underwood simultaneously collects the 123rd No. 1 for the "American Idol" franchise.

>>Fred Bronson reports on the chart machinations of five other "Idols" who have something to be proud of this week. There is also news of the longest-running Hot 100 No. 1 of 2007 and returns after long absences by Enrique Iglesias, Denise LaSalle and (posthumously) Rick James.

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Over the Counter

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Linkin Park Puts MVI On The Map; ACMs Spur Sales

With an opening week large enough to remind us of the good old days, **Linkin Park** steps into the future. Its "Minutes to Midnight" is not only the first album to be sold in the new Music Video Interactive configuration, it becomes the first MVI-available title to reach No. 1 on The Billboard 200.



The album begins with 623,000 copies sold, the largest frame by any record since Thanksgiving week when **Jay-Z's** "Kingdom Come" opened with 680,000. The Warner Bros. label estimates that 60,000 of Linkin Park's U.S. units (almost 10%) were sold in the MVI format, which plays on DVD players but unbundles such goodies as ringtones, wallpaper and other bonus features when popped into a computer.

In the album's first eight days on the market, about 6,000 fans went online to receive bonus content from the MVI, but we cannot declare that 10% redemption rate because that number could include copies bought outside the United States.

Nielsen SoundScan has MVI copies linked with those sold on CD.

Digital downloads accounted for 13% of the album's U.S. opener, as 83,500 safely places the title at No. 1 on Top Digital Albums. A total 12,000 copies make it No. 1 on Top Internet Albums.

As for the combined total, the tally "Minutes" rang up stands tall in any year, even if it falls shy of Linkin Park's peak week, set when second studio album "Meteora" fetched 810,000 in 2003.

Still, the new album's start stands 69% ahead of the first week notched by the band's second No. 1 album, "MTV Ultimate Mash-Ups Presents: Collision Course," its 2004 collaboration with—coincidentally—Jay-Z.

Linkin Park also overtakes **Norah Jones'** "Not Too Late" for the largest sales week of 2007, set in February when it began with 405,000. In fact, "Minutes" would even have been a standout seller in the halcyon year that was 2000, when six different albums enjoyed million-plus weeks.

The No. 1 album averaged 517,682 during that calendar year, compared with 191,046 through the first 20 weeks of this year, yet Linkin Park's 623,000 would have been large enough to top The Billboard 200 in all but a dozen weeks of 2000.

"Minutes" also becomes Linkin Park's second No. 1 on Billboard's Eurochart Albums list, a feat it first accomplished with "Meteora." The new one makes that claim thanks to No. 1 standings in the United Kingdom, France, Germany, Italy, Austria, Switzerland, Ireland, the Netherlands, Sweden and Finland.

Beyond the United States and Europe, the album claims the No. 1 spot in Japan, New Zealand and Canada.

JINGLE, JANGLE, JINGLE: The Academy of Country Music Awards, which aired May 14 on CBS, deliver their annual wave of sales spikes. Among the show's beneficiaries are **George Strait**, who wins the Pacesetter on The Billboard 200 (106-67, up 32%) and Top Country Albums (25-13), and **Taylor Swift**, who wins the Country list's Greatest Gainer (4-3, while moving 15-13 on the big chart).

Another ACM participant, **Gretchen Wilson**, chalks her third No. 1 in as many tries on Top Country Albums (see Between the Bullets, page 54), while The Billboard 200 also packs show-related bullets at Nos. 19, 84, 96, 109 and 119.

Although digital sales don't mean as much in country yet as they do in other genres, the ACMs do significantly affect Hot Digital Songs, where **Big & Rich's** "Lost in This Moment" has the chart's second-largest percentage increase (re-entry at No. 42, up 64%). Swift sees a 30% gain for "Teardrops on My Guitar" (43-36), and sales more than double for "Tim McGraw" (No. 70, up 127%). Digital Songs also registers ACM-related bullets at Nos. 12, 47, 52 and 58.

On another network, an appearance during the second-to-last week of "American Idol" enlivens 2006 finalist **Elliott Yamin**. His self-titled album grabs The Billboard 200's Greatest Gainer as it romps 67-20 (up 136%), while "Wait for You," the song he delivered on the show, re-enters Hot Digital Songs at No. 36 as its sales more than triple (up 276%).

Market Watch

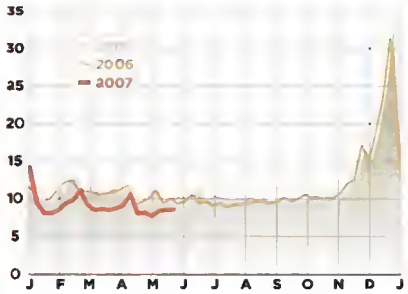
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,594,000	947,000	15,019,000
Last Week	8,510,000	800,000	14,232,000
Change	1.0%	18.4%	5.5%
This Week Last Year	9,245,000	576,000	10,891,000
Change	-7.0%	64.4%	37.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	212,404,000	177,147,000	-16.6%
Digital Tracks	215,541,000	325,099,000	50.8%
Store Singles	1,294,000	802,000	-38.0%
Total	429,239,000	503,048,000	17.2%
Albums w/TEA*	233,958,100	209,656,900	-10.4%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

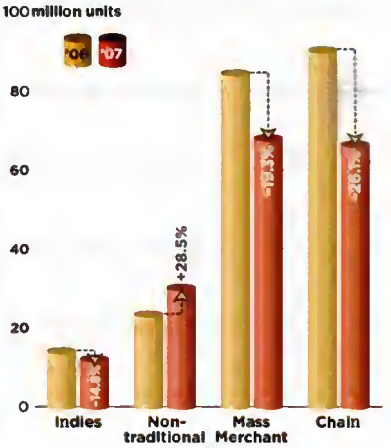
ALBUM SALES

SALES BY ALBUM FORMAT

CD	200,194,000	158,875,000	-20.6%
Digital	11,287,000	17,746,000	57.2%
Cassette	558,000	150,000	-73.1%
Other	365,000	376,000	3.0%

For week ending May 20, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Year-To-Date Album Sales By Store Type



THE Billboard 200

SALES DATA COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	NOT SHOT DEBUT		1	#1 ALBUM **LINKIN PARK** MACHINE SHOP 44477/WARNER BROS. (19.98) ⊕	Minutes To Midnight		1
2	NEW		1	**TANK** BLACKGROUND/UNIVERSAL MOTOWN 009982/UMRG (13.98)	Sex Love & Pain		2
3	1	2	3	**MICHAEL BUBLÉ** 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
4	NEW		1	**WILCO** NONESUCH 131388*/WARNER BROS. (18.98) ⊕	Sky Blue Sky		4
5	NEW		1	**GRETCHEN WILSON** COLUMBIA (NASHVILLE) 89201/SBN (19.99)	One Of The Boys		5
6	5	4	5	**AVRIL LAVIGNE** RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		1
7	4	1	3	**NE-YO** DEF JAM 008687*/IDJMG (13.98)	Because Of You		1
8	NEW		1	**MEGADETH** ROADRUNNER 618028 (19.98)	United Abominations		8
9	2	–	2	**BONE THUGS-N-HARMONY** FULL SURFACE 822902/INTERSCOPE (13.98)	Strength & Loyalty		2
10	6	7	25	**DAUGHTRY** RCA 88697/RMG (18.98)	Daughtry	2	1
11	9	10	78	**CARRIE UNDERWOOD** ARISTA/ARISTA NASHVILLE 71197/RMG (19.98)	Some Hearts	6	2
12	14	13	16	**AMY WINEHOUSE** UNIVERSAL REPUBLIC 008428/UMRG (10.99)	Back To Black	●	7
13	15	21	30	**TAYLOR SWIFT** BIG MACHINE 120702 (18.98)	Taylor Swift	●	13
14	3	–	2	**BOBBY VALENTINO** DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		3
15	12	11	27	**AKON** KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007966*/UMRG (13.98)	Konvicted	2	2
16	10	9	2	**VARIOUS ARTISTS** EMI/VIRGIN/RMG/UNIVERSAL/ZOMBA 68506/CAPITOL (18.98)	NOW 24		1
17	11	15	8	**TIM McGRAW** CURB 78874 (19.98)	Let It Go	■	1
18	18	18	35	**FERGIE** WILL I AM A&M 007499/INTERSCOPE (13.98)	The Dutchess	■	3
19	22	29	56	**RASCAL FLATTS** LYRIC STREET 165075/HOLLYWOOD (19.98)	Me And My Gang	4	1
20	67	87	9	GREATEST GAINER **ELLIOTT YAMIN** HICKORY 80019 (19.98)	Elliott Yamin		3
21	16	17	33	**ROBIN THICKE** STAR TRAK 006146*/INTERSCOPE (9.99)	The Evolution Of Robin Thicke	■	5
22	17	23	86	**NICKELBACK** ROADRUNNER 31800 (19.98)	All The Right Reasons	5	1
23	NEW		1	**RUFUS WAINWRIGHT** GEFFEN 008858*/INTERSCOPE (13.98)	Release The Stars		23
24	18	22	36	**JUSTIN TIMBERLAKE** JIVE 88082*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
25	13	19	7	**MARTINA McBRIDE** RCA NASHVILLE 03874/SBN (18.98)	Waking Up Laughing		4
26	21	25	24	**GWEN STEFANI** INTERSCOPE 006099 (13.98)	The Sweet Escape		3
27	25	20	37	**BEYONCÉ** COLUMBIA/MUSIC WORLD*/SONY MUSIC (18.98)	B'Day	3	1
28	23	12	5	**NINE INCH NAILS** NOTHING 004764/INTERSCOPE (17.98)	Year Zero		2
29	33	8	3	**MIRANDA LAMBERT** COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		6
30	NEW		1	**PINK MARTINI** HEINZ 3 (19.98)	Hey Eugene!		30
31	36	34	60	**HINDER** UNIVERSAL REPUBLIC 005390/UMRG (9.99)	Extreme Behavior	2	5
32	29	40	48	**NELLY FURTADO** MOSLEY/GEFFEN 006200*/INTERSCOPE (19.98)	Loose	■	1
33	40	26	7	**TIMBALAND** MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		5
34	7	–	2	**BARBRA STREISAND** COLUMBIA 01822/SONY MUSIC (25.98)	Live In Concert 2006		7
35	20	3	2	**RUSH** ANTHEM/ATLANTIC 135484/AG (19.98)	Snakes & Arrows		3
36	45	41	16	**FALL OUT BOY** FUELED BY RAMEN/ISLAND 006109/IDJMG (13.98)	Infinity On High	■	1
37	41	32	30	**SOUNDTRACK** WALT DISNEY 881808 (19.98) ⊕	Hannah Montana	2	1
38	9	–	2	**BJÖRK** ELEKTRA/ATLANTIC 135868/AG (18.98)	Volta		9
39	34	14	4	**JOE** JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		2
40	28	30	7	**ALISON KRAUSS** ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection		10
41	37	27	46	**CORINNE BAILEY RAE** CAPITOL 68361 (12.98)	Corinne Bailey Rae	■	4
42	30	35	10	**MUSIQ SOULCHILD** ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
43	27	24	9	**JOSS STONE** VIRGIN 76208* (19.98) ⊕	Introducing Joss Stone	●	2
44	NEW		1	**SOUNDTRACK** GEFFEN 008856/INTERSCOPE (19.98)	Shrek The Third		44
45	38	47	44	**P!NK** LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		8
46	32	8	2	**BLAKE SHELTON** WARNER BROS. (NASHVILLE) 44488/WAN (19.98)	Pure BS		8
47	35	16	3	**FEIST** CHERRYTREE/POLYDOR 008810/INTERSCOPE (10.99)	The Reminder		10
48	46	31	19	**LLOYD** THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	●	2
49	31	42	16	**NORAH JONES** BLUE NOTE 74516 (18.98) ⊕	Not Too Late	2	1
50	43	52	24	**JOSH GROBAN** 143/REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake	■	2
51	24	–	2	**ELLIOTT SMITH** KILL ROCK STARS 455* (19.98)	New Moon		24
52	48	51	29	**SUGARLAND** MERCURY 007411/UMGN (13.98)	Enjoy The Ride	■	4
53	47	49	36	**JOHN MAYER** AWARE/COLUMBIA 79019*/SONY MUSIC (19.99)	Continuum	■	2
54	NEW		1	**JOB FOR A COWBOY** METAL BLADE 14814 (13.98)	Genesis		54
55	51	67	89	**JOSH TURNER** MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2
56	44	39	2	**BUCKY COVINGTON** LYRIC STREET 002938/HOLLYWOOD (18.98)	Bucky Covington		4
57	52	38	6	**YOUNG BUCK** G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		3
58	86	61	3	**ANGELIQUE KIDJO** STARBUCKS 82967/RAJAR & TIE (19.98)	Djin Djin		58
59	64	55	41	**BREAKING BENJAMIN** HOLLYWOOD 162807 (18.98) ⊕	Phobia	●	2
60	50	45	7	**PAUL WALL** SWISHAHOUSE/ASYLUM/ATLANTIC 191555/AG (18.98)	Get Money Stay True		8
61	80	64	23	**GYM CLASS HEROES** DECAYDANCE 086 FUELED BY RAMEN (13.98)	As Cruel As School Children		35
62	49	28	3	**VARIOUS ARTISTS** WALT DISNEY 000370 (18.98 CD/DVD) ⊕	High School Musical: The Concert		28
63	42	5	3	**TORI AMOS** EPIC 88140*/SONY MUSIC (18.98) ⊕	American Doll Posse		5
64	65	53	9	**MODEST MOUSE** EPIC 96139*/SONY BMG (18.98)	We Were Dead Before The Ship Even Sank		1
65	57	58	72	**THE FRAY** EPIC 93831/SUNY MUSIC (19.98) ⊕	How To Save A Life	2	14
66	69	71	15	**LILY ALLEN** CAPITOL 72458 (12.98)	Alright, Still...		20
67	106	148	33	PACE SETTER **GEORGE STRAIT** MCA NASHVILLE 008023/UMGN (13.98)	It Just Comes Natural	■	3
68	53	43	7	**HILARY DUFF** HOLLYWOOD 162868 (19.98) ⊕	Dignity		3
69	54	50	7	**LARRY THE CABLE GUY** JACK/WARNER BROS. (NASHVILLE) 73273/WRN (18.98)	Morning Constitutione		18
70	75	68	57	**30 SECONDS TO MARS** IMMORTAL 90997/VIRGIN (12.98) ⊕	A Beautiful Lie	■	36
71	56	73	28	**KEITH URBAN** CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	3
72	72	63	44	**THE RED JUMPSUIT APPARATUS** VIRGIN 82829 (12.98) ⊕	Don't You Fake It	●	26
73	71	60	8	**MIMS** CAPITOL 84824* (12.98)	Music Is My Savior		4
74	80	77	40	**THREE DAYS GRACE** JIVE 83504/ZOMBA (18.98)	One-X	●	8
75	73	92	82	**BRAD PAISLEY** ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	2	2
76	77	72	23	**YOUNG JEEZY** CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	■	1
77	NEW		1	**DOLORES O'RIORDAN** SANCTUARY 84795 (15.98)	Are You Listening?		77
78	76	74	33	**THE KILLERS** ISLAND 007028*/IDJMG (13.98)	Sam's Town	■	2
79	62	37	4	**ARCTIC MONKEYS** DOMINO 136* (15.98)	Favourite Worst Nightmare		7
80	88	83	80	**BUCKCHERRY** ELEVEN SEVEN 007/ATLANTIC (13.98)	15	●	41
81	59	66	18	**CELTIC WOMAN** MANHATTAN 75119/DLG (19.98)	A New Journey	●	4
82	99	97	44	**RODNEY ATKINS** CURB 78948 (18.98)	If You're Going Through Hell	■	3
83	39	44	26	**SOUNDTRACK** MUSIC WORLD/COLUMBIA 88063/SONY MUSIC (18.98)	Dreamgirls	■	1
84	55	54	2	**ELTON JOHN** CHRONICLES ROCKET/ISLAND/MERCURY 000661/UME (13.98)	Rocket Man: Number Ones		9
85	84	117	12	**PLAIN WHITE T'S** FEARLESS 00087*/HOLLYWOOD (11.98)	Every Second Counts		84
86	61	59	11	**GARY ALLAN** MCA NASHVILLE 008786/UMGN (13.98)	Greatest Hits		8
87	26	–	2	**DIPSET** DIPLOMATS 5896/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2		26
88	82	98	67	**BILLY CURRINGTON** MERCURY 008516/UMGN (13.98)	Doin' Somethin' Right	■	11
89	81	57	6	**BRIGHT EYES** SADDLE CREEK 103* (13.98)	Cassadaga		4
90	101	70	7	**CHEVELLE** EPIC 02698/SONY MUSIC (19.98)	Vena Sera		12
91	93	112	23	**FANTASIA** J 76962/RMG (19.98)	Fantasia		19
92	89	79	24	**CIARA** LAFACE 01338/ZOMBA (18.98) ⊕	Ciara: The Evolution	■	1
93	94	130	80	**TIM McGRAW** CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	2
94	130	155	61	**LITTLE BIG TOWN** EQUITY 3010 (13.98)	The Road To Here	■	51
95	120	102	7	**BRANDI CARLILE** COLUMBIA 00902/SONY MUSIC (11.98)	The Story		41
96	92	62	10	**RICH BOY** ZONE 4 008594*/INTERSCOPE (10.98)	Rich Boy		3
97	RE-ENTRY		8	**LUNY TUNES & TAINY** MAS FLOW 2/MACHETE (15.98) ⊕	Mee Flow: Los Benjamins		36
98	NEW		1	**SOUNDTRACK** WARNER SUNSET 43338/WARNER BROS. (18.98)	The Departed		98
99	90	100	25	**THE BEATLES** APPLE 78600*/CAPITOL (19.98) ⊕	Love	■	6
100	109	121	29	**KELLIE PICKLER** BNA 01794/SBN (19.98)	Small Town Girl	●	8



Band's best sales week (87,000) yields its highest-charting album. Nontraditional retailers accounted for 45% of first week's sales.



Set has sold in excess of 33,000 every week. Of albums released in 2007, it's the year's 11th best seller (405,000 to date).



Singer/songwriter had previously never charted higher than No. 60. New set starts with a career-best 24,000.



Act bows at No. 2 on Top Jazz Albums. Its last set topped out at No. 122 on The Billboard 200 in 2004.

Soundtrack's placement in key scene of May 13 "Sopranos" episode brings new sales high (7,000; up 581%) and chart debut for this October 2006 release.

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101	107	86	8	**MIKA** CASABLANCA/UNIVERSAL REPUBLIC 008352/UMRG (10 98)	Life In Cartoon Motion		20
102	103	107	16	**TRACY LAWRENCE** ROCKY COMFORT 60012 (12 98)	For The Love		53
103	98	82	7	**VICENTE FERNANDEZ** DISCOS 605 07405/SONY BMG NORTE (18 98)	Historia De Un Idolo		61
104	114	96	30	**MY CHEMICAL ROMANCE** REPRISE 44429/WARNER BROS. (18 98)	The Black Parade	■	2
105	112	75	6	**HELLYEAH** EPIC 97408/SMV MUSIC (18 98)	HellYeah		5
106	95	94	11	**ARCADE FIRE** MERGE 265* (14 98)	Neon Bible		2
107	124	127	86	**JASON ALDEAN** BROKEN BOW 765* (12 98)	Jason Aldean	■	37
108	135	135	18	**PAPA ROACH** EL TONAL/GEFFEN 007486/INTERSCOPE (13 98)	The Paramour Sessions		16
109	115	106	80	**RED HOT CHILI PEPPERS** WARNER BROS. 49999* (22 98) +	Stadium Arcadium	2	1
110	119	111	9	**BABY BOY DA PRINCE** EXTREME TAKE FOO/UNIVERSAL REPUBLIC 007608/UMRG (13 98) +	Across Tha Water		28
111	110	105	33	**EVANESCENCE** WIND-UP 13120* (18 98)	The Open Door	■	1
112	79	90	82	**DIXIE CHICKS** COLUMBIA 80739/SONY MUSIC (18 98) +	Taking The Long Way	2	1
113	91	167	64	**ALAN JACKSON** ACR/ARISTA NASHVILLE 80281/SBN (18 98)	Precious Memories	■	4
114	NEW		1	**MARCO ANTONIO SOLIS** FONOVISA 353133/UG (10 98)	La Mejor... Coleccion		114
115	87	88	31	**DIERKS BENTLEY** CAPITOL NASHVILLE 87320 (18 98) +	Long Trip Alone	●	9
116	108	125	43	**SILVERSUN PICKUPS** DANGERBIRD 009* (11 98)	Carnavas		80
117	134	158	80	**BROOKS & DUNN** ARISTA NASHVILLE 80946/SBN (18 98)	Hillbilly Deluxe	■	3
118	117	115	13	**TOBYMAC** FOREFRONT 70378 (17 98)	(portable sounds)		19
119	111	85	86	**THE PUSSYCAT DOLLS** A&M 005374/INTERSCOPE (13 98)	PCD	■	5
120	76	65	7	**ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT** MCA NASHVILLE 006894/UMGN (18 98)	Live At Texas Stadium		11
121	70	36	3	**CORBIN BLEU** WALT DISNEY 000343 (18 98 CD/DVD) +	Another Side		36
122	63	33	3	**SOUNDTRACK** RECORD COLLECTION 105788 (18 98)	Spider-Man 3		33
123	128	116	80	**INCUBUS** IMMORTAL/EPIC 83852/SONY MUSIC (18 98)	Light Grenades	●	1
124	116	104	7	**THE ALMOST.** TOOTH & NAIL 52491/VIRGIN (12 98)	Southern Weather		39
125	156	132	29	**BIRDMAN & LIL WAYNE** CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13 98)	Like Father, Like Son	●	3
126	129	93	71	**SOUNDTRACK** WALT DISNEY 861426 (12 98)	High School Musical	4	1
127	113	56	8	**VARIOUS ARTISTS** WALT DISNEY 000244 (18 98)	Disneymania 5: Music Stars Sing Disney... Their Way!		14
128	102	95	40	**CHRISTINA AGUILERA** RCA 82639/RMG (22 98)	Back To Basics	■	1
129	85	80	9	**CLAY WALKER** CURB 78963 (18 98)	Fall		15
130	70	–	2	**VARIOUS ARTISTS** EMI CMG/VERITY/WORD-CURB 00764/ZOMBA (18 98)	WOW Gospel #1s: 30 Of The Greatest Gospel Hits Ever!		74
131	155	129	8	**MAROUES HOUSTON** TUG/UNIVERSAL MOTOWN 007925/UMRG (13 98)	Veteran		5
132	127	131	30	**JOHN LEGEND** G.O.O.D./COLUMBIA 83323/SONY MUSIC (18 98)	Once Again	■	3
133	138	100	17	**PRETTY RICKY** BLUESTAR ATLANTIC 94803/AG (18 98)	Late Night Special		3
134	NEW		1	**THE AVETT BROTHERS** RAMSEUR 2719 (12 98)	Emotionalism		134
135	NEW		1	**FUNERAL FOR A FRIEND** MIGHTY ATOM/ATLANTIC 136060/AG (13 98)	Tales Don't Tell Themselves		135
136	143	122	7	**STATIC-X** REPRISE 101710/WARNER BROS. (15 98)	Cannibal		36
137	139	162	75	**KENNY CHESNEY** BNA 82696/BMG (18 98)	The Road And The Radio	3	1
138	118	91	8	**STEVIE NICKS** REPRISE 100363/WARNER BROS. (18 98) +	Crystal Visions... The Very Best Of Stevie Nicks		21
139	137	109	31	**DIDDY** BAD BOY 83064/AG (18 98)	Press Play	●	1
140	172	–	9	**SOUNDTRACK** WARNER SUNSET/ATLANTIC 101537/AG (18 98)	Music And Lyrics		93
141	148	159	82	**THE WRECKERS** MAVERICK/WARNER BROS. (NASHVILLE) 48900/WRN (18 98) +	Stand Still, Look Pretty	●	14
142	140	123	84	**SNOW PATROL** POLYDOR/A&M 006675/INTERSCOPE (13 98) +	Eyes Open		27
143	141	101	7	**KINGS OF LEON** RCA 03778/RMG (13 98)	Because Of The Times		28
144	121	99	10	**NEIL YOUNG** REPRISE 43328/WARNER BROS. (18 98) +	Live At Massey Hall 1971		6
145	104	126	14	**GERALD LEVERT** ATLANTIC 100341/AG (18 98)	In My Songs		2
146	100	89	8	**JENNIFER LOPEZ** EPIC 78149/SONY MUSIC (18 98)	Como Ama Una Mujer		10
147	163	133	7	**BLACK SABBATH** WARNER BROS. 11686/RHINO (18 98)	The Dio Years		34
148	66	48	22	**IL DIVO** SYCO/COLUMBIA 82873/SONY MUSIC (18 98)	Siempre	■	6
149	150	134	17	**THE SHINS** SUB POP 705* (15 98)	Wincing The Night Away		2
150	147	120	17	**VARIOUS ARTISTS** GRAMMY 03827/SONY BMG CMG (18 98)	Grammy Nominees 2007	●	3



At No. 117, Brooks & Dunn are one of the beneficiaries of the May 15 Academy of Country Music Awards on CBS.



After six hit singles and 2.7 million albums, a forthcoming CW reality show will form a whole new Doll-inspired group.



At No. 134, a May 11 slot on "Conan" helps the Avett Brothers reach No. 1 on Top Heatseekers.



John Anderson (No. 170) bows at No. 36 on Top Country Albums. It's his 21st charting set on the country tally, dating back to 1980.

At No. 166, the All-American Rejects' May 14 "Today" performance enables re-entry of band's nearly 2-year-old album. Group is working on its follow-up set.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
151	190	150	19	**THE FRATELLIS** CHERRYTREE/DROP THE GUN/ISLAND 008561/INTERSCOPE (9 98)	Costello Music		48
152	154	152	11	**RELIENT K** GOTEE 70592/CAPITOL (18 98) +	Five Score And Seven Years Ago		6
153	167	181	21	**AVENTURA** PREMIUM LATIN 20560/SONY BMG NORTE (18 98 CD/DVD) +	K.O.B.: Live		124
154	145	138	40	**TRACE ADKINS** CAPITOL NASHVILLE 56731 (18 98) +	Dangerous Man	●	3
155	196	137	6	**REDMAN** DEF JAM 003308/IDJMG (13 98)	Red Gone Wild		13
156	186	176	11	**FINGER ELEVEN** WIND-UP 13112 (18 98)	Them Vs. You Vs. Me		31
157	173	–	2	**EMERSON DRIVE** MUSTAGE 80004/MIDAS (13 98)	Countrified		157
158	199	171	7	**PETER BJORN AND JOHN** ALMOSTGOLD 002* (12 98)	Writer's Block		158
159	58	–	2	**TRAVIS** INDEPENDIENTE/EPIC 07962/SONY MUSIC (18 98)	The Boy With No Name		58
160	142	194	5	**BOYS LIKE GIRLS** COLUMBIA 05572/SONY MUSIC (11 98)	Boys Like Girls		142
161	152	143	38	**BLUE OCTOBER** UNIVERSAL MOTOWN 008282/UMRG (9 98)	Foiled	■	29
162	96	46	5	**BLACK REBEL MOTORCYCLE CLUB** ABSTRACT DRAGON 83652/RCA (13 98)	Baby 81		46
163	153	141	28	**REGINA SPEKTOR** SIRE 44112/WARNER BROS. (19 98)	Begin To Hope		20
164	123	153	34	**ALAN JACKSON** ARISTA NASHVILLE 88172/SBN (18 98)	Like Red On A Rose	●	4
165	174	175	53	**TOOL** TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18 98)	10,000 Days	■	1
166	RE-ENTRY		62	**THE ALL-AMERICAN REJECTS** DOGHOUSE 004798*/INTERSCOPE (13 98)	Move Along	■	8
167	177	149	17	**DASHBOARD CONFESSIONAL** VAGRANT 006361/INTERSCOPE (13 98)	Dusk And Summer		2
168	60	–	2	**YOLANDA ADAMS** ELEKTRA ATLANTIC 156604/AG (18 98)	The Best Of Me		60
169	160	114	4	**CALLE 13** SONY BMG NORTE 93170 (18 98)	Residente O Visitante		52
170	NEW		1	**JOHN ANDERSON** RAYBAW/WARNER BROS. (NASHVILLE) 44438/WRN (18 98)	Easy Money		170
171	158	145	6	**R.K.M. & KEN-Y** PINA 008481/UNIVERSAL LATINO (15 98 CD/DVD) +	Commemorative Edition		112
172	169	146	23	**SOUNDTRACK** FOX/WARNER SUNSET ATLANTIC 83998/AG (18 98)	Happy Feet		51
173	151	69	3	**DINOSAUR JR** FAT POSSUM 1081 (15 98)	Beyond		69
174	192	157	18	**KIDZ BOP KIDS** RAZOR & TIE 89141 (18 98)	Kidz Bop 11		4
175	175	136	8	**GOOD CHARLOTTE** DAYLIGHT/EPIC 76940/SONY MUSIC (18 98)	Good Morning Revival		7
176	183	–	3	**COLD WAR KIDS** DOWNTOWN 70009 (13 98)	Robbers & Cowards		176
177	NEW		1	**MISTAH F.A.B.** PAEVA AFTA THIZZ 181/SRC (15 98) +	Da Baydestrian		177
178	176	147	22	**BOW WOW** COLUMBIA 87312/SONY MUSIC (18 98)	The Price Of Fame	●	5
179	131	164	33	**VARIOUS ARTISTS** WORD/CURB/PROVIDENT/INTEGRITY 87196/EMI CMG (22 98)	WOW Hits 2007		36
180	NEW		1	**MAVIS STAPLES** ANTI- 86836/EPITAPH (17 98)	We'll Never Turn Back		180
181	162	178	39	**MANA** WARNER LATINA 83001 (18 98) +	Amar Es Combatir	2	6
182	194	174	29	**BULLET FOR MY VALENTINE** TRUSTKILL 74 (13 98)	The Poison		128
183	184	144	11	**THE NOTORIOUS B.I.G.** BAD BOY 101830*/AG (18 98)	Greatest Hits		1
184	RE-ENTRY		31	**FLYLEAF** OCTONE 50005 (9 98)	Flyleaf	●	68
185	NEW		1	**RICK JAMES** STONE CITY 015 (15 98)	Deeper Still		185
186	149	156	10	**KATHARINE MCPHEE** RCA 87963/RMG (18 98)	Katharine McPhee		2
187	146	172	8	**THIRD DAY** ESSENTIAL 10838 (18 98 CD/DVD) +	Chronology: Voluma One: 1996-2000		61
188	189	142	19	**SOUNDTRACK** WALT DISNEY 860117 (18 98)	Jump In!	●	3
189	198	–	22	**U2** ISLAND 008027/INTERSCOPE (13 98) +	U218: Singles		12
190	182	166	40	**HANK WILLIAMS JR.** CURB 78881 (18 98)	That's How They Do It In Dixie: The Essential Collection		16
191	178	–	66	**KT TUNSTALL** RELENTLESS 50729/VIRGIN (12 98) +	Eys To The Telescope	■	33
192	144	119	7	**CEU** URBAN JUNGLE/HEARTSTARBUCKS 361129/SIX DEGREES (10 98)	CaU		57
193	170	103	4	**CHUCK BROWN** FULL CIRCLE TRAIN VENTURE (17 98)	We're About The Business		37
194	122	–	2	**LAYZIE BONE AND BIZZY BONE** REAL TALK 35 (17 98)	Bone Brothers 2		122
195	RE-ENTRY		31	**VARIOUS ARTISTS** WORD CURB 866582/WARNER BROS. (18 98)	Three Wooden Crosses		74
196	168	173	15	**JASON MICHAEL CARROLL** ARISTA NASHVILLE 01487/SBN (12 98)	Waitin' In The Country		8
197	RE-ENTRY		8	**ERIC CHURCH** CAPITOL NASHVILLE 60745 (18 98)	Sinners Like Me		29
198	126	–	5	**CHAYANNE** SONY BMG NORTE 06118 (18 98)	Mi Tiempo		42
199	RE-ENTRY		8	**IVY QUEEN** UNIVISION 311140/UG (13 98)	Sentimiento	○	105
200	200	–	11	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 94884/SBN (18 98)	Some People Change		23

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WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER!
WOW HITS 2007

W
RUFUS WAINWRIGHT 23
CLAY WALKER 200
WILCO 4
HANK WILLIAMS JR. ..190
GRETCHEN WILSON 5
AMY WINEHOUSE 12
THE WRECKERS 141

Y
ELLIOTT YAMIN 20
NEIL YOUNG 144
YOUNG JEEZY 78
YOUNG BUCK 57

The most popular songs in tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

JUN 2 2007 HOT 100 Billboard

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	1	7	#1 2 WKS GREATEST GAINER/DIGITAL **MAKES ME WONDER** M.ENDERT,MAROON 5 (A.LEVINE,J.CARMICHAEL,M.MADDEN)	Maroon5 ● A&M/OCTONE/INTERSCOPE	1	1
6	1	3		**BUY U A DRANK (SHAWTY SNAPPIN')** T-PAIN (F.R.NAJM,J.ROBINSON)	T-Pain Featuring Yung Joc ●● KONVICT/NAPPY BOY/JIVE/ZOMBA		1
3	3	4		**GIRLFRIEND** DR. LUKE (A.LAVIGNE,L.GOTTWALD)	Avril Lavigne ● RCA/RMG	■	1
4	4	5		**GIVE IT TO ME** TIMBALAND,DANJA (T.V.MOSLEY,F.N.HILLS,T.CLAYTON,N.FURTADO,J.TIMBERLAKE)	Timbaland Featuring Nelly Furtado & Justin Timberlake ●● MOSLEY BLACKGROUND/INTERSCOPE		1
8	13	19		**HOME** H.BENSON (C.DAUGHTRY)	Daughtry ● RCA/RMG		5
5	7	11		**POP, LOCK & DROP IT** THA BAKERY (L.FRANKS, JR., D.SMITH)	Huey ●● HITZ COMMITTEE/JIVE/ZOMBA		6
7	6	9		**I TRIED** A.THAM,G.TUINFORT (S.NDWSE,C.SCRUGGS,A.HENDERSON,G.TUINFORT,A.THAM)	Bona Thugs-N-Harmony Featuring Akon ● FULL SURFACE/INTERSCOPE		8
9	11	14		**BEFORE HE CHEATS** M.BRIGHT (C.TOMPKINS,J.KEAN)	Carrie Underwood ● ARISTA/ARISTA NASHVILLE	■	8
5	14	18		**SUMMER LOVE** TIMBALAND,J.TIMBERLAKE,DANJA (J.TIMBENLAKE,T.V.MOSLEY,F.N.HILLS)	Justin Timberlake ● JIVE/ZOMBA		6
10	8	7		**GLAMOROUS** POLOW DA DON (S.FERGUSON,J.JONES,W.ADAMS,E.WILLIAMS,C.BRIDGES)	Fergie Faaturing Ludacris ● WILL.I.AM.A&M-INTERSCOPE		1
11	10	10		**U + UR HAND** M.MANTIN,ON LUKE (P!NK,M.MANTIN,L.GOTTWALD,RAMI)	P!nk ● LAFACE/ZOMBA		9
12	23	28		**WHAT I'VE DONE** R.RUBIN,M.SHINODA (M.SHINODA,C.BENNINGTON,LINKIN PARK)	Linkin Park ● MACHINE SHOP/WARNER BROS		7
13	5	2		**BECAUSE OF YOU** STARGATE,NE-YO (S.SMITH,T.E.HERMANSEN,M.S.ERIKSEN)	Ne-Yo ●● DEF JAM/IDJMG		2
14	24	38		**THNKS FR TH MMRS** BABYKAKE (FALL OUT BOY)	Fall Out Boy ● FUELED BY RAMEN/ISLAND/IDJMG		14
15	16	15		**I'M A FLIRT** LIL RONNIE,S.MOSS,R.JACKSON,R.KELLY,C.J.HANNIS, JR.,FR.NAJM)	R. Kelly Or Bow Wow (Featuring T.I. & T-Pain) ●● COLUMBIA/JIVE/ZOMBA		12
16	12	10		**THE SWEET ESCAPE** A.THAM,G.TUINFORT,(G.STEFANI,A.THAM,G.TUINFORT)	Gwen Stefani Faeturing Akon ●● INTERSCOPE		2
17	15	12		**NEVER AGAIN** D.KAHNE,J.HALBERT,J.MESSEN,(K.CLARKSON,J.MESSEN)	Kelly Clarkson ● RCA/RMG		8
18	9	6		**DON'T MATTER** A.THAM (A.THAM,A.LAWSON)	Akon ● KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN		1
19	17	13		**LAST NIGHT** M.WINANS (S.COMBS,J.WRIGHT,M.WINANS,S.LAWRENCE)	Diddy Featuring Keyshia Cole ●● BAD BOY/ATLANTIC		18
20	18	22		**GET IT SHAWTY** J.LACKEY,(J.LACKEY,R.LOVETT,Z.WALLACE,L.POLITE)	Lloyd ● THE INC./UNIVERSAL MOTOWN		16
21	41	51		**BIG GIRLS DON'T CRY** WILL.I.AM,(C.FERGUSON,T.GAD)	Fergie ● WILL.I.AM.A&M-INTERSCOPE		21
22	19	21		**LIKE A BOY** CALVO DAGRO,CIARA THE CLUTCH (C.PHARRIS,C.NELSON,B.MUHAMMAD,J.QUE,E.LEWIS,C.KENON)	Ciara ● LAFACE/ZOMBA		19
23	21	17		**CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA** D.WHITE,S.A.M.(R.DAVIES,R.HODGSON)	Gym Class Heroes Feat. Patrick Stump ● DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA		4
24	22	25		**OUTTA MY SYSTEM** J.DUPRI,LROC NO.1,D.J.DUPRI,J.ALSTON,R.JAMES)	Bow Wow Feeturing T-Pain & Johnta Austin ● COLUMBIA		22
25	25	20		**THIS IS WHY I'M HOT**	Mims		1
26	26	23		**THE WAY I LIYE** D.WEEZY,(L.CENNETT,J.MATTHEWS,M.LACOUN,T.HATCH)	Baby Boy Da Prince Featuring Lil Boosie ●● UNIVERSAL REPUBLIC		21
27	37	41		**HEY THERE DELILAH** A.RECHTSCHAID,(T.MUSSENDEN)	Plain White T's ● HOLLYWOOD		27
28	30	35		**WE TAKIN' OVER** DANJA,W.KHALED,A.THAM,D.CARTER,B.WILLIAMS,C.J.HARRIS, JR.,A.CARTEGENA,W.ROBERTS,F.N.HILLS)	DJ Khaled Feat. T.I., Akon, Rick Ross, Fat Joe, Lil' Wayne & Baby ●● TERROR SQUAD/KOCH		26
29	29	31		**IT'S NOT OVER** H.BENSON,(C.DAUGHTRY,G.WATTENBERG,M.WILKERSON,B.YOUNG)	Daughtry ● RCA/RMG	■	4
30	28	30		**IF EYERYONE CARED** NICKELBACK,J.MOI,(C.KROEGER,NICKELBACK)	Nickelback ● ROADRUNNER/ATLANTIC/LAVA		17
61	60	100		**WAIT FOR YOU** STARGATE,(T.JACKSON,M.S.ERIKSEN,T.E.HERMANSEN)	Elliott Yamin ● HICKORY		31
32	31	32		**FACE DOWN** D.BENDETH,(THE RED JUMPSUIT APPARATUS,N.WINTER)	The Red Jumpsuit Apperatus ● VIRGIN		24
33	HOT SHOT DEBUT		1	**DO YOU KNOW? (THE PING PONG SONG)/DIMELO** S.GARRETT,B.KIDD,E.IGLESIAS,C.PAUCAR,(S.GARRETT,B.KIDD,E.IGLESIAS,J.GOMEZ ESCOLAR)	Enrique Iglesias ● UNIVERSAL LATINO/INTERSCOPE		33
34	36	39		**BETTER THAN ME** B.HOWES,(A.WHALER,R.HANSON,L.GARVEY,M.KING,M.NODDEN,B.HOWES)	Hinder ● UNIVERSAL REPUBLIC		31
35	33	34		**2 STEP** DJ MONTAY,(A.PLATT,F.SHAHID,M.HUMPHREY)	Unk ● BIG DOMP/KOCH		26
36	27	24		**BEAUTIFUL LIAR** STARGATE,B.KNOWLES,S.McMARAR,R.@KNOWLES,M.S.ERIKSEN,T.E.HERMANSEN,A.GHOSTLDENCH)	Beyonce & Shakira ●● MUSIC WORLD/COLUMBIA		3
37	38	36		**ROCK YO HIPS** J.LEWIS,(J.LEWIS,B.CARPENTER,D.V.LEWIS,J.USMEN,A.SMITH,C.MENDENSON)	Crime Mob Featuring Lil Scrappy ●● CRUNK/BME/REPRISE		30
38	20	6		**I'LL STAND BY YOU** N.LYTHGOE,K.WARWICK,R.CURTIS (C.HYNDE,B.STEINBERG,T.KELLY)	Carrie Underwood ● FREMANTLE/19		8
39	35	33		**SAY IT RIGHT** TIMBALAND,DANJA,(N.FURTADO,T.V.MOSLEY,F.N.HILLS)	Nelly Furtado ● MOSLEY/GEFFEN		1
40	34	29		**LOST WITHOUT U** THICKE,PRO,(R.THICKE,S.HURLEY)	Robin Thicke ● STAR TRAK/INTERSCOPE		14
41	44	52	6	GREATEST GAINER/AIRPLAY **UMBRELLA** C.STEWART,(C.A.STEWART,T.NASH,T.HARRELL,S.C.CANTEN)	Rihanna Featuring Jay-Z ● SRP/DEF JAM/IDJMG		41
42	64	67		**PLEASE DON'T GO** TANK,(TANK,L.BEREAL)	Tank ● GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN		42
42	46	48		**TICKS** F.ROGERS,(P.PAISLEY,K.LOVELACE,T.OWENS)	Bred Paisley ● ARISTA NASHVILLE		40
44	51	50		**TEARDROPS ON MY GUITAR** N.CHAPMAN,(T.SWIFT,L.ROSE)	Taylor Swift ● BIG MACHINE		44
45	56	77		**DO IT JUST LIKE A ROCKSTAR** FREAK NASTY,(T.E.HENRY)	Freak Nasty Featuring Crazy Mike ● HARD HOOD		45
46	40	37		**WHAT GOES AROUND...COMES AROUND** TIMBALAND,J.TIMBERLAKE,DANJA,(J.TIMBERLAKE,T.V.MOSLEY,F.N.HILLS)	Justin Timberlake ● JIVE/ZOMBA		1
47	42	47		**GOOD DIRECTIONS** C.CHAMBERLAIN,(L.BRYAN,R.THIBODEAU)	Billy Currington ● MERCURY		42
48	43	42		**HOW TO SAYE A LIFE** M.FLYNN,A.JOHNSON,J.SLADE,J.KIND)	The Frey ● EPIC	2	3
49	63	63		**LOST IN THIS MOMENT** J.RICH,B.KENNY (K.ANDERSON,R.CLAWSON,J.D.NICH)	Big & Rich ● WARNER BROS (NASHVILLE)/WRN		49
50	52	–		**ANONYMOUS** TIMBALAND,N.LOGAN,(E.LEWIS,J.QUE,B.MUHAMMAD,C.NELSON,T.V.MOSLEY,K.LOGAN,L.HARMON)	Bobby Valentino Featuring Timbaland ● DTP/DEF JAM/IDJMG		50
51	54	61		**PARTY LIKE A ROCKSTAR** J.PITTMAN,(J.PITTMAN,W.WHEDBEE,B.WARD,N.STEPHENS,O.HARON,R.HIGHTOWER)	Shop Boyz ● DNDECK/UNIVERSAL REPUBLIC		51
52	45	44		**STOLEN** R.FAIR,D.GILMORE (C.CARRABBA)	Dashboard Confessional ● VAGRANT/INTERSCOPE		44
53	53	59		**LIKE THIS** POLOW DA DON,S.GARRETT (S.GARRETT,R.ROWLAND,E.JEFFERS,J.JONES)	Kelly Rowland Featuring Eve ●● MUSIC WORLD/COLUMBIA		53
54	55	46		**WASTED** M.BRIGHT,(T.VERGES,M.GREEN,H.LINDSEY)	Carrie Underwood ● ARISTA/ARISTA NASHVILLE		37
55	49	33		**LEAN LIKE A CHOLO** FINGAZZ (J.A.MARTINEZ,J.STARY)	Down A.K.A. Kilo ● SILENT GIANT/MACHETE		55
56	47	40		**GO GETTA** THE RUNNERS,J.W.JENKINS,J.JACKSON,A.HARR,R.KELLY/HARRIS,A.PELDER,JONES,K.COSSOM)	Young Jeezy Featuring R. Kelly ●● CORPORATE THUGZ/DEF JAM/IDJMG		18
57	59	62		**MOMENTS** J.LEE,T.GENTRY (A.TATE,S.TATE,D.BERG)	Emerson Drive ● MIDAS NEW REVOLUTION		57
58	58	56		**FOREVER** H.BENSEN,PAPA ROACH (T.ESPERANCE,J.HORTON,J.SHADDOCK,D.BUCKNER)	Papa Roech ● EL TONAL/GEFFEN		55
59	32	–		**STRAIGHT TO THE BANK** T.TYFFE (C.J.JACKSON,JR.,T.TYFFE,A.YOUNG)	50 Cent ● SHADY/AFTERMATH/INTERSCOPE		32
60	57	49		**STAND** D.HUFF,RASCAL FLATTS (B.DALY,D.ORTON)	Rascal Flatts ● LYRIC STREET		46
61	61	60		**LITTLE WONDERS** M.SERLETIC,(R.THOMAS)	Rob Thomae ● WALT DISNEY/MELISMA/ATLANTIC		58
62	71	69		**WHEN I SEE U** MIDI MAFIA,M.MEMERIO,(S.WATTERS,L.BIANCAMIELLO,K.RISTO,W.NUGENT,J.SEWELL-ULEPIC,E.NURI)	Fantasia ● J/RMG		62
63	67	71		**FIND OUT WHO YOUR FRIENDS ARE** T.LAWRENCE,J.KING (C.BEATHARD,E.HILL)	Tracy Lawrence ●● ROCKY COMFORT/COS		63
64	60	55		**BUDDY** LAB RATZ,IT JOHNSON,C.HAGGINS,C.CHURCH,E.GUINN,K.NIX)	Musiq Soulchild ●● ATLANTIC		36
65	68	64		**THIS AIN'T A SCENE, IT'S AN ARMS RACE** N.AVRON (P.STOMPFALL,OUT BOY,P.WENTZ)	Fall Out Boy ● FUELED BY RAMEN/ISLAND/IDJMG		2
66	62	54		**SETTLIN'** B.GALLIMORE,K.BUSH,J.NETTLES (J.NETTLES,K.BUSH,T.OWENS)	Sugarland ● MERCURY		54
67	70	70		**HIGH MAINTENANCE WOMAN** T.KEITH (T.KEITH,T.WILSON,D.SIMPSON)	Toby Keith ● SNDW DOG NASHVILLE		67
68	77	83		**SEXY LADY** R.HOLLADAY (C.WARD,R.WATSON,V.MOLINA,D.BLACK,J.BARRY)	Yung Berg Featuring Junior ● YUNG BOSS/EPIC-KOCH		68
69	39	27		**(YOU WANT TO) MAKE A MEMORY** D.HUFF (J.BON JOVI,R.SAMBORA,D.CHILD)	Bon Jovi ● ISLAND/MERCURY/IDJMG		27
70	98	–		**WIPE ME DOWN** J.ALLEN,J.REED,W.GRADNEY,T.HATCH)	Lil Boosie Featuring Foxx & Webbie ● TRILL/ASYLUM/ATLANTIC		79
71	66	57		**LAST DOLLAR (FLY AWAY)** B.GALLIMORE,T.McGRAW,O.SMITH (W.K.ALPNIN)	Tim McGraw ● CURB		13
72	RE-ENTRY			**REHAB** M.ROBSON (A.WINEHOUSE)	Amy Winehouse ●● UNIVERSAL REPUBLIC		72
73	73	73		**A WOMAN'S LOYE** A.KRAUSS (A.JACKSON)	Alen Jackson ●● ARISTA NASHVILLE		73
74	48	–		**FIRST TIME** J.COLE,LIFEMOHSE (J.WADE,J.COLE)	Litehousa ● GEFFEN		48
75	75	80		**LUCKY MAN** M.WRIGHT,R.RUTHERFORD (D.C.LEE,D.TUNNBULL)	Montgomery Gantry ● COLUMBIA (NASHVILLE)		75
76	79	–		**SAME GIRL** LIL RONNIE,R.KELLY/RONNIE (N.KELLY,N.JACKSON,J.SMITH)	R. Kelly Duet With Usher ● JIVE/ZOMBA		76
77	65	26		**ICKY THUMP** J.WHITE (J.WHITE III)	The White Stripes ● THIRD MAN/WARNER BROS		26
78	95	–		**IMPACTO** S.STORCH (R.AYALA)	Deddy Yankee Featuring Fargie ● EL CARTEL/INTERSCOPE		76
79	86	88		**WRAPPED** T.BRAHAN,G.STRAIT (B.ROBISON)	George Streit ● MCA NASHVILLE		79
80	74	65		**CANDYMAN** L.PERRY,(C.AGUILERA,L.PENRY)	Christine Aguilera ●● RCA/RMG		25
81	78	68		**ANYWAY** M.MCBRIDE,(M.MCBRIDE,B.WARREN,B.WARREN)	Martine McBrida ● RCA NASHVILLE		32
82	91	–		**LIKE THIS** W.THOMAS,D.SCHOFIELD (W.THOMAS,D.SCHOFIELD,S.MIMS)	Mima ● CAPITOL		82
83	85	–		**I DON'T WANNA STOP** O.OSBOURNE,K.CHURKO (O.OSBOURNE,Z.WYLDE,K.CHURKO)	Ozzy Osbourne ● EPIC		83
84	72	–		**TAMBOURINE** SWIZZ BEATZ (E.JEFFERS,K.DEAN,S.GARRETT)	Eve ● AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN		72
85	94	–		**I TOLD YOU SO** D.HUFF,K.URBAN (K.URBAN)	Keith Urben ● CAPITOL NASHVILLE		85
86	90	87		**JOHNNY CASH** M.KNOX,(J.RICH,S.MCGEHE,R.CLAWSON)	Jason Aldean ● BROKEN BOW		86
87	92	–		**TEACHME** I.BARIAS,C.HAGGINS (C.HAGGINS,C.WILLIAMS,I.BARIAS,J.SMITH,R.BOWLAND,A.BLACKSTONE,N.TYKE)	Musiq Soulchild ● ATLANTIC		87
88	87	81		**A DIFFERENT WORLD** M.A.MILLER,D.OLIVER (M.NESLER,J.HANSON,T.MARTIN)	Bucky Covington ● LYRIC STREET		63
89	82	79		**DON'T MAKE ME** B.ROWAN (M.CANNON,GOODMAN,D.BNYANT,O.SENG)	Blake Shelton ● WARNEN BROS (NASHVILLE)/WMN		79
90	98	–		**GET ME BODIEO** SWIZZ BEATZ,B.KNOWLES,S.GARRETT (B.KNOWLES,K.DEARS,GARRETT,M.RIDDICK,A.BEYINCE,S.KNOWLES)	Beyonce ● MUSIC WORLD/COLUMBIA		90
91	NEW			**BUBBLY** M.BILLE,K.CAILLAT (C.CAILLAT,J.REEVES)	Colbie Caillat ● UNIVERSAL REPUBLIC		91
92	76	58		**OVER IT** J.ALEXANDER,B.STEINBERG (J.ALEXANDER,B.STEINBERG,N.CUNNINGHAM)	Katharina McPhee ● RCA/RMG		29
93	NEW			**I NEED YOU** B.GALLIMORE,T.McGRAW,O.SMITH (D.C.LEE,T.LANE)	Tim McGraw With Feith Hill ● CURB		93
94	RE-ENTRY			**SMILE** FUTURE CUT (L.ALLEN,I.BABALOLA,D.LEWIS,J.MITTOD,C.DODD)	Lily Allen ● CAPITOL		49
95	RE-ENTRY			**YOU KNOW I'M NO GOOD** M.RONSON (A.WINEHOUSE)	Amy Winehouee Featuring Ghostface Killah ●● UNIVERSAL REPUBLIC		82
96	NEW			**THE GREAT ESCAPE** M.SQUIRE (M.JOHNSON,S.HOLLANDER,D.KATZ)	Boye Like Girle ● COLUMBIA		96
97	NEW			**BLEED IT OUT** R.RUBIN,M.SHINODA (M.SHINODA,C.BENNINGTON,LINKIN PARK)	Linkin Perk ● MACHINE SHOP/WARNER BROS		97
98	93	84		**BEER IN MEXICO** B.LANNON,K.CHESNEY (K.CHESNEY)	Kenny Chesney ● BNA		61
99	NEW			**GIYEN UP** R.RUBIN,M.SHINODA (M.SHINODA,C.BENNINGTON,LINKIN PARK)	Linkin Park ● MACHINE SHOP/WARNER BROS		99
100	84	74		**READ MY MIND** FLOOD,A.MOULDER,THE KILLERS (B.FLOWERS,D.KEUNING,M.STOERMER)	The Killers ● ISLAND/IDJMG		62

Daniel's appearance on "American Idol" leads to digital sales bump, making it the first song to return to No. 1 since Mariah Carey's "We Belong Together" in July 2005.



Former "American Idol" finalist Elliott Yamin's return to that show almost quadruples digital sales spike (up 275%) for title at No. 31. Song is taking off at top 40 radio, too (No. 24 on Pop 100 Airplay).

At No. 33, Enrique Iglesias is back on the chart for the first time since the spring of 2002. This is his best Hot 100 start, with bilingual song that is No. 1 on Hot Latin Songs.



Former unsigned MySpace sensation, now with Universal Republic, makes chart debut, thanks to sales of 14,500 downloads.

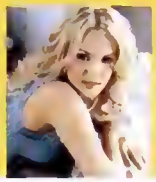
Song becomes the first to jump into top three of Hot 100 Airplay from below No. 10 (12-3) since that chart expanded to all formats in December 1998.

BETWEEN THE BUT LETS silvio@billboard.com

HISTORIC CLIMB FOR UNDERWOOD

Carrie Underwood's former Hot Country Songs No. 1, "Before He Cheats," moves 11-8 on The Billboard Hot 100 in its 38th week, the longest climb to the top 10 in the chart's history.

The songs breaks the longevity mark of 36 weeks set by Creed's "Higher" in the July 8, 2000, issue. Unlike Underwood's trek, Creed achieved its total in two separate chart runs that were interrupted by a two-month absence.



"Cheats" originally peaked at No. 16 in November on the apex of its country airplay and dipped to No. 41 before top 40 play and digital sales turned it around. —*Silvio Pietroluongo*

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 98 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT 100

JUN 2 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	**BUY U A DRANK (SHAWTY SNAPPIN')** 3 WKS. T-PAIN FEAT YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	3	16	**GIVE IT TO ME** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	12	7	**UMBRELLA** RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IOJMG)
4	4	15	**I'M A FLIRT** R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
5	9	11	**U + UR HAND** P!NK (LAFACE/ZOMBA)
3	7	9	**GET IT SHAWTY** LLOYD (THE INC./UNIVERSAL MOTOWN)
7	6	12	**OUTTA MY SYSTEM** BOW WOW (COLUMBIA)
8	2	17	**DON'T MATTER** AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	5	18	**LAST NIGHT** DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
10	8	14	**BECAUSE OF YOU** NE-YO (DEF JAM/IOJMG)
11	17	37	**BEFORE HE CHEATS** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
10	16	6	**PARTY LIKE A ROCKSTAR** SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
13	18	9	**I TRIED** BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
14	11	12	**LIKE A BOY** CIARA (LAFACE/ZOMBA)
15	14	10	**POP, LOCK & DROP IT** HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
16	21	8	**SUMMER LOVE** JUSTIN TIMBERLAKE (JIVE/ZOMBA)
17	10	18	**GLAMOROUS** FERGIE (WILL I AM/A&M/INTERSCOPE)
18	13	22	**THE SWEET ESCAPE** GWEN STEFANI FEAT. AKON (INTERSCOPE)
13	20	6	**GIRLFRIEND** AVRIL LAVIGNE (RCA/RMG)
20	15	14	**CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA** GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
31	26	6	**HOME** DAUGHTRY (RCA/RMG)
22	22	8	**MAKES ME WONDER** MAROON5 (A&M OCTONE/INTERSCOPE)
23	18	25	**LOST WITHOUT U** ROBIN THICKE (STAR TRAK/INTERSCOPE)
24	25	13	**PLEASE DON'T GO** T.A.N.S. (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
25	23	26	**SAY IT RIGHT** NELLY FURTADO (MOSLEY/GEFFEN)
26	27	13	**ROCK YO HIPS** CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
27	24	22	**IT'S NOT OVER** DAUGHTRY (RCA/RMG)
28	34	3	**SAME GIRL** R. KELLY DUET WITH USHER (JIVE/ZOMBA)
29	31	11	**GOOD DIRECTIONS** BILLY CURRINGTON (MERCURY)
30	29	36	**HOW TO SAVE A LIFE** THE FRAY (EPIC)
31	28	19	**BUDDY** MUSIQ SOULCHILD (ATLANTIC)
32	32	17	**IF EVERYONE CARED** NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
33	36	9	**MOMENTS** EMERSON DRIVE (MIOAS/NEW REVOLUTION)
34	30	14	**2 STEP** UNK (BIG OOMP/KOCH)
35	41	6	**LIKE THIS** KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
36	46	8	**WHEN I SEE U** FANTASIA (J/RMG)
37	39	9	**TICKS** BRAD PAISLEY (ARISTA NASHVILLE)
38	36	13	**HIGH MAINTENANCE WOMAN** TOBY KEITH (SHOCK DOG NASHVILLE)
39	37	16	**FACE DOWN** THE RED JUMPSUIT APPARATUS (VIRGIN)
40	44	6	**FIND OUT WHO YOUR FRIENDS ARE** TRACY LAWRENCE (ROCKY COMFORT/EDN)
41	35	24	**WHAT GOES AROUND...COMES AROUND** JUSTIN TIMBERLAKE (JIVE/ZOMBA)
42	42	11	**A WOMAN'S LOVE** ALAN JACKSON (ARISTA NASHVILLE)
43	50	6	**WIPE ME DOWN** LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
44	47	7	**WHAT I'VE DONE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
45	45	5	**SEXY LADY** YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
46	51	8	**BETTER THAN ME** HINDER (UNIVERSAL REPUBLIC)
47	33	16	**THIS IS WHY I'M HOT** MIMS (CAPITOL)
48	67	2	**MAKE ME BETTER** FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IOJMG)
49	53	6	**LUCKY MAN** MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)
50	54	7	**WRAPPED** GEORGE STRAIT (MCA NASHVILLE)

1086 stations, comprised of Top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	**IF EVERYONE CARED** 5 WKS. NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
2	2	16	**THE SWEET ESCAPE** GWEN STEFANI FEAT. AKON (INTERSCOPE)	
3	3	8	**MAKES ME WONDER** MAROON5 (A&M/OCTONE/INTERSCOPE)	
4	7	7	**HOME** DAUGHTRY (RCA/RMG)	☆
5	4	25	**IT'S NOT OVER** DAUGHTRY (RCA/RMG)	☆
6	6	16	**LITTLE WONDERS** ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
7	8	23	**BEFORE HE CHEATS** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
8	5	23	**SAY IT RIGHT** NELLY FURTADO (MOSLEY/GEFFEN)	☆
3	9	27	**U + UR HAND** P!NK (LAFACE/ZOMBA)	☆
10	10	49	**HOW TO SAVE A LIFE** THE FRAY (EPIC)	☆
11	13	13	**BETTER THAN ME** HINDER (UNIVERSAL REPUBLIC)	
12	11	50	**CHASING CARS** SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
13	14	5	**NEVER AGAIN** KELLY CLARKSON (RCA/RMG)	
14	12	17	**GRAVITY** JOHN MAYER (AWARE/COLUMBIA)	
15	15	18	**WHAT GOES AROUND ...COMES AROUND** JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
16	20	3	**FIRST TIME** LIFEHOUSE (GEFFEN)	
17	17	19	**COLORFUL** ROCCO DELUCA & THE BURDEN (IRONWORKS)	
18	16	12	**CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA** GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
13	21	8	**GIRLFRIEND** AVRIL LAVIGNE (RCA/RMG)	
20	19	6	**OTHER SIDE OF THE WORLD** KT TUNSTALL (RELENTLESS/VIRGIN)	
31	22	8	**(YOU WANT TO) MAKE A MEMORY** BON JOVI (MERCURY ISLAND/IOJMG)	☆
22	16	17	**LOOK AFTER YOU** THE FRAY (EPIC)	☆
23	23	11	**UNDENIABLE** MAT SEARNEY (AWARE/COLUMBIA)	
24	24	11	**SMILE** LILY ALLEN (CAPITOL)	
25	27	6	**GLAMOROUS** FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	32	**CHASING CARS** 1 WK SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
2	3	31	**HOW TO SAVE A LIFE** THE FRAY (EPIC)	
3	1	38	**WAITING ON THE WORLD TO CHANGE** JOHN MAYER (AWARE/COLUMBIA)	
4	4	8	**EVERYTHING** MICHAEL BUBLÉ (143/REPRISE)	☆
5	6	38	**FAR AWAY** NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
6	7	32	**HURT** CHRISTINA AGUILERA (RCA/RMG)	
7	5	33	**STREETCORNER SYMPHONY** ROB THOMAS (MELISMA/ATLANTIC)	☆
8	8	48	**PUT YOUR RECORDS ON** CORINNE BAILEY RAE (CAPITOL)	☆
9	9	16	**CHANGE** KIMBERLEY LOCKE (CURB/REPRISE)	
10	11	19	**IRREPLACEABLE** BEYONCÉ (COLUMBIA)	☆
11	12	20	**SUDDENLY I SEE** KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	14	17	**RAINCOAT** KELLY SWEET (RAZOR & TIE)	
13	13	13	**FOOLED AROUND AND FELL IN LOVE** ROD STEWART (J/RMG)	
14	10	17	**THE SWEET ESCAPE** GWEN STEFANI FEAT. AKON (INTERSCOPE)	
15	16	5	**BEFORE HE CHEATS** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
16	18	12	**NEVER ALONE** JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
17	15	16	**MY LITTLE GIRL** TIM MCGRAW (CURB/REPRISE)	☆
18	19	10	**FEBRUARY SONG** JOSH GROBAN (143/REPRISE)	☆
19	20	13	**IT'S NOT OVER** DAUGHTRY (RCA/RMG)	
20	22	9	**ANYWAY** MARTINA MCBRIDE (RCA NASHVILLE)	
21	21	15	**JUST TO FEEL THAT WAY** TAYLOR HICKS (ARISTA/RMG)	☆
22	27	2	**HOME** DAUGHTRY (RCA/RMG)	
23	23	8	**LITTLE WONDERS** ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
24	24	9	**SAY IT RIGHT** NELLY FURTADO (MOSLEY/GEFFEN)	
25	25	18	**SO NOT OVER YOU** SIMPLY RED (SIMPLYRED.COM)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	**MAKES ME WONDER** 4 WKS. MAROON5 (A&M/OCTONE/INTERSCOPE)	
2	2	12	**BUY U A DRANK (SHAWTY SNAPPIN')** T-PAIN FEAT YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
3	3	12	**GIRLFRIEND** AVRIL LAVIGNE (RCA/RMG)	■
3	10	12	**HOME** DAUGHTRY (RCA/RMG)	
3	15	6	**THNKS FR TH MMRS** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IOJMG)	
3	17	7	**WHAT I'VE DONE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
7	7	4	**NEVER AGAIN** KELLY CLARKSON (RCA/RMG)	
8	8	7	**GIVE IT TO ME** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
9	9	11	**POP, LOCK & DROP IT** HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
10	6	6	**I TRIED** BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
11	13	5	**SUMMER LOVE** JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
13	12	36	**BEFORE HE CHEATS** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
13	11	18	**GLAMOROUS** FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
14	34	5	**BIG GIRLS DON'T CRY** FERGIE (WILL I AM/A&M/INTERSCOPE)	
15	4	4	**BECAUSE OF YOU** NE-YO (DEF JAM/IOJMG)	
18	14	20	**THE SWEET ESCAPE** GWEN STEFANI FEAT. AKON (INTERSCOPE)	
17	16	13	**U + UR HAND** P!NK (LAFACE/ZOMBA)	
13	21	13	**THIS IS WHY I'M HOT** MIMS (CAPITOL)	
19	18	17	**THE WAY I LIVE** BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
20	23	7	**HEY THERE DELILAH** PLAIN WHITE T'S (HOLLYWOOD)	
31	20	11	**I'M A FLIRT** R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
22	8	4	**I'LL STAND BY YOU** CARRIE UNDERWOOD (FREMANTLE/19)	
23	19	17	**DON'T MATTER** AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
24	22	13	**LAST NIGHT** DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
28	24	7	**WE TAKIN' OVER** DJ KHALED (TERRAMAR/SQUAD/KOCH)	
26	–	2	**WAIT FOR YOU** ELLIOTT YAMIN (HICKORY)	
27	37	3	**DO IT JUST LIKE A ROCKSTAR** FREAK NASTY FEAT. CRAZY MIKE (HARD/KOOL)	
28	26	16	**CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA** GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
29	–	1	**DO YOU KNOW? (THE PING PONG SONG)** ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
30	27	9	**BEAUTIFUL LIAR** BEYONCÉ & SHAKIRA (MUSIC WORLD/COLUMBIA)	
31	30	7	**GET IT SHAWTY** LLOYD (THE INC./UNIVERSAL MOTOWN)	
32	29	10	**LIKE A BOY** CIARA (LAFACE/ZOMBA)	
33	31	9	**BETTER THAN ME** HINDER (UNIVERSAL REPUBLIC)	
34	32	35	**FACE DOWN** THE RED JUMPSUIT APPARATUS (VIRGIN)	
35	35	18	**IF EVERYONE CARED** NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
36	43	10	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE)	
37	33	7	**STOLEN** DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	
33	38	11	**2 STEP** UNK (BIG OOMP/KOCH)	
39	40	26	**IT'S NOT OVER** DAUGHTRY (RCA/RMG)	■
40	39	11	**OUTTA MY SYSTEM** BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	
41	–	21	**THIS LOVE** MAROON5 (OCTONE/IRMG)	●
48	–	4	**LOST IN THIS MOMENT** BIG S. RICH (WARNER BROS./NASHVILLE/WRN)	
43	41	32	**WALK IT OUT** UNK (BIG OOMP/KOCH)	
44	42	14	**GO GETTA** YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IOJMG)	
45	44	9	**ROCK YO HIPS** CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
46	25	2	**STRAIGHT TO THE BANK** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
47	51	6	**TICKS** BRAD PAISLEY (ARISTA NASHVILLE)	
48	46	27	**SAY IT RIGHT** NELLY FURTADO (MOSLEY/GEFFEN)	
49	47	2	**ANONYMOUS** BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IOJMG)	
50	45	23	**WHAT GOES AROUND...COMES AROUND** JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
31	69	2	**LEAN LIKE A CHOLO** DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
52	63	11	**WASTED** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
53	–	2	**REHAB** AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
54	48	13	**CANDYMAN** CHRISTINA AGUILERA (RCA/RMG)	
55	53	5	**FOREVER** PAPA ROACH (EL TONAL/GEFFEN)	
56	52	16	**THIS AIN'T A SCENE, IT'S AN ARMS RACE** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IOJMG)	
57	28	3	**(YOU WANT TO) MAKE A MEMORY** BON JOVI (ISLAND/MERCURY/IOJMG)	
58	66	21	**MY WISH** RASCAL FLATTS (LYRIC STREET)	
59	57	6	**LITTLE WONDERS** ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	
60	36	2	**FIRST TIME** LIFEHOUSE (GEFFEN)	
31	–	40	**WAITING ON THE WORLD TO CHANGE** JOHN MAYER (AWARE/COLUMBIA)	■
63	61	35	**FERGALICIOUS** FERGIE (WILL I AM/A&M/INTERSCOPE)	
63	71	57	**HOW TO SAVE A LIFE** THE FRAY (EPIC)	2
64	67	2	**GOOD DIRECTIONS** BILLY CURRINGTON (MERCURY)	
65	–	1	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
66	62	30	**IRREPLACEABLE** BEYONCÉ (COLUMBIA)	
67	60	33	**BOSTON** AUGUSTANA (EPIC)	●
68	55	18	**LOST WITHOUT U** ROBIN THICKE (STAR TRAK/INTERSCOPE)	
69	49	4	**ICKY THUMP** THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
70	–	22	**TIM MCGRAW** TAYLOR SWIFT (BIG MACHINE)	●
71	75	38	**SEXYBACK** JUSTIN TIMBERLAKE (JIVE/ZOMBA)	2
72	54	16	**OVER IT** KATHARINE MCPHEE (RCA/RMG)	
73	70	53	**CHASING CARS** SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
74	–	2	**YOU KNOW I'M NO GOOD** AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)	
75	68	29	**MAKE IT RAIN** FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	●

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	**WHAT I'VE DONE** 7 WKS. LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
2	2	18	**FOREVER** PAPA ROACH (EL TONAL/GEFFEN)	
3	3	12	**HEY THERE DELILAH** PLAIN WHITE T'S (HOLLYWOOD)	☆
3	6	4	**ICKY THUMP** THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
5	5	19	**LAZY EYE** SILVERSUN PICKUPS (DANGERBIRD)	
6	4	19	**BREATH** BREAKING BENJAMIN (HOLLYWOOD)	
7	7	19	**DIG** INCUBUS (IMMORTAL/EPIC)	☆
3	6	14	**PARALYZER** FINGER ELEVEN (WIND-UP)	☆
3	12	4	**CAPITAL G** NINE INCH NAILS (NOTHING/INTERSCOPE)	
10	9	7	**HUMP DE BUMP** RED HOT CHILI PEPPERS (WARNER BROS.)	☆
11	11	9	**THE BIRD AND THE WORM** THE USED (REPRISE)	☆
12	10	10	**TIME WON'T LET ME GO** THE BRAVERY (ISLAND/IOJMG)	
13	14	3	**WORKING CLASS HERO** GREEN DAY (REPRISE)	☆
14	13	16	**WELL ENOUGH ALONE** CHEVELLE (EPIC)	
15	16	44	**FACE DOWN** THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
16	17	11	**SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)** THE ALMOST (TOOTH & NAIL/VIRGIN)	
17	15	31	**FROM YESTERDAY** 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
18	21	14	**ALL THE SAME** SICK PUPPIES (RMG/VIRGIN)	
19	18	25	**PRAYER OF THE REFUGEE** RISE AGAINST (GEFFEN)	☆
20	19	30	**PAIN** THREE DAYS GRACE (JIVE/ZOMBA)	
31	23	8	**THNKS FR TH MMRS** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IOJMG)	☆
22	22	20	**DASHBOARD** MODEST MOUSE (EPIC)	☆
23	25	8	**JAMBI** TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	☆
24	29	2	**THE HEINRICH MANEUVER** INTERPOL (PARLOPHONE)	
25	26	8	**YOUNG FOLKS** PETER BJORN AND JOHN (ALMOSTGOLD/REG)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	**#1 2 WKS** MAKES ME WONDER / MAROON5 (A&M/OCTONE/UNIVERSAL)
2	2	12	GIRLFRIEND / AVRIL LAVIGNE (RCA/RMG)
3	3	16	GIVE IT TO ME / TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	13	BUY U A DRANK (SHAWTY SNAPPIN') / T-PAIN FEAT. YUNG JOC (KONVICT/APPRONT/SRC/JIVE/ZOMBA)
5	5	26	U + UR HAND / P!NK (LAFACE/ZOMBA)
6	7	7	SUMMER LOVE / JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	11	12	HOME / DAUGHTRY (RCA/RMG)
8	6	19	GLAMOROUS / FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)
9	15	37	BEFORE HE CHEATS / CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
10	12	18	LAST NIGHT / DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
11	13	7	I TRIED / BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
12	16	7	THNKS FR TH MMRS / FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	14	5	NEVER AGAIN / KELLY CLARKSON (RCA/RMG)
14	10	25	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA / GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
15	8	24	THE SWEET ESCAPE / GWEN STEFANI FEAT. AKON (INTERSCOPE)
16	24	7	WHAT I'VE DONE / LINKIN PARK (MACHINE SHOP/WARNER BROS.)
17	18	16	DON'T MATTER / AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
18	6	10	BECAUSE OF YOU / NE-YO (DEF JAM/IDJMG)
19	34	5	BIG GIRLS DON'T CRY / FERGIE (WILL I AM/A&M/INTERSCOPE)
20	17	13	POP, LOCK & DROP IT / HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
21	20	43	FACE DOWN / THE RED JUMPSUIT APPARATUS (VIRGIN)
22	21	20	THE WAY I LIVE / BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
23	45	10	WAIT FOR YOU / ELLIOTT YAMIN (HICKORY)
24	28	14	THIS IS WHY I'M HOT / MIMS (CAPITOL)
25	23	26	IT'S NOT OVER / DAUGHTRY (RCA/RMG)
26	26	15	BETTER THAN ME / NINDER (UNIVERSAL REPUBLIC)
27	25	19	IF EVERYONE CARED / NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
28	30	11	I'M A FLIRT / R. KELLY OR BOW WOW (FEAT T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
29	22	11	BEAUTIFUL LIAR / BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
30	27	29	SAY IT RIGHT / NELLY FURTADO (MOSLEY/GEFFEN)
31	33	7	UMBRELLA / RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
32	31	12	LIKE A BOY / CIARA (LAFACE/ZOMBA)
33	35	9	HEY THERE DELILAH / PLAIN WHITE T'S (HOLLYWOOD)
34	29	25	WHAT GOES AROUND...COMES AROUND / JUSTIN TIMBERLAKE (JIVE/ZOMBA)
35	32	12	OUTTA MY SYSTEM / BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)
36	–	1	OO YOU KNOW? (THE PING PONG SONG) / ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
37	18	4	I'LL STAND BY YOU / CARRIE UNDERWOOD (FREMANTLE/19)
38	37	8	WE TAKIN' OVER / DJ KHALED (TERROR SQUAD/KOCH)
39	40	10	GET IT SHAWTY / LLOYD (THE INC./UNIVERSAL MOTOWN)
40	36	13	STOLEN / DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)
41	42	3	DO IT JUST LIKE A ROCKSTAR / FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)
42	48	13	TEARDROPS ON MY GUITAR / TAYLOR SWIFT (BIG MACHINE)
43	43	13	2 STEP / UNK (BIG GUMP/KOCH)
44	63	3	LEAN LIKE A CHOLO / DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
45	46	15	GO GETTA / YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
46	47	12	ROCK YO HIPS / CHIME MOB FEAT. LIL SCRAPPY (CRUNK@ME/REPRISE)
47	50	22	THIS AIN'T A SCENE, IT'S AN ARMS RACE / FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
48	76	9	LOST IN THIS MOMENT / BIG B RICH (WARNER BROS. / NASHVILLE) [WRN]
49	38	2	STRAIGHT TO THE BANK / 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
50	60	6	TICKS / BRAD PAISLEY (ARISTA NASHVILLE)
51	56	6	FOREVER / PAPA ROACH (EL TONAL/GEFFEN)
52	55	2	ANONYMOUS / BOENT VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
53	53	29	I WANNA LOVE YOU / AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	90	9	REHAB / AMY WINEHOUSE (UNIVERSAL REPUBLIC)
55	75	3	WHINE UP / KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
56	58	8	LITTLE WONDERS / ROB THOMAS (WALT DISNEY MELISMA/ATLANTIC)
57	39	3	(YOU WANT TO) MAKE A MEMORY / BON JOVI (MERCURY/ISLAND/IDJMG)
58	41	2	FIRST TIME / LIFEHOUSE (GEFFEN)
59	54	19	CANDYMAN / CHRISTINA AGUILERA (RCA/RMG)
60	67	12	WASTED / CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
61	52	17	LOST WITHOUT U / ROBIN THICKE (STAR TRAK/INTERSCOPE)
62	51	29	BREAK IT OFF / RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
63	73	5	THE GREAT ESCAPE / BOYS LIKE GIRLS (COLUMBIA)
64	78	17	SMILE / LILY ALLEN (CAPITOL)
65	65	19	SHE'S LIKE THE WIND / LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
66	71	7	GOOD DIRECTIONS / BILLY CURRINGTON (MERCURY)
67	48	18	OVER IT / KATHARINE MCPHEE (RCA/RMG)
68	66	4	ALL GOOD THINGS (COME TO AN END) / NELLY FURTADO (MOSLEY/GEFFEN)
69	–	1	BUBBLY / COLBIE CAILLAT (UNIVERSAL REPUBLIC)
70	57	4	ICKY THUMP / THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
71	68	29	MAKE IT RAIN / FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
72	59	11	WITH LOVE / HILARY DUFF (HOLLYWOOD)
73	70	7	LIKE THIS / KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
74	82	10	YOU KNOW I'M NO GOOD / AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)
75	93	2	IMPACTO / DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)
76	–	1	BLEED IT OUT / LINKIN PARK (MACHINE SHOP/WARNER BROS.)
77	–	1	PLEASE DON'T GO / T-PAIN (KONVICT GAME/BLACKGROUND/UNIVERSAL MOTOWN)
78	–	1	GIVEN UP / LINKIN PARK (MACHINE SHOP/WARNER BROS.)
79	84	2	VULNERABLE / SECONDHAND SERENADE (GLAESNOTE/EAST WEST)
80	80	2	I DON'T WANNA STOP / DIZZY DEBOURNE (EPIC)
81	74	8	LAST DOLLAR (FLY AWAY) / TIM MCGRAW (CURB)
82	–	1	THE WAY I ARE / TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
83	91	2	SEXY LADY / YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
84	62	13	THROW SOME D'S / RICH BOY FEAT. POLOW DA DON (ZORE 4/INTERSCOPE)
85	88	8	STAND / RASCAL FLATTS (LYRIC STREET)
86	94	2	LIKE THIS / MIMS (CAPITOL)
87	77	25	KEEP HOLDING ON / AVRIL LAVIGNE (FOX/RCA/RMG)
88	–	1	4 IN THE MORNING / GWEN STEFANI (INTERSCOPE)
89	60	25	ICE BOX / OMARION (T.U.D./COLUMBIA)
90	79	14	READ MY MIND / THE KILLERS (ISLAND/IDJMG)
91	72	12	DOE BOY FRESH / THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
92	92	13	ANYWAY / MARTINA MCBRIDE (RCA NASHVILLE)
93	–	1	EVER PRESENT PAST / PAUL MCCARTNEY (MPL/NEAR/CONCORD)
94	83	22	PAIN / THREE DAYS GRACE (JIVE/ZOMBA)
95	85	30	SNOW ((HEY OH)) / RED HOT CHILI PEPPERS (WARNER BROS.)
96	–	1	BEAUTIFUL GIRLS / SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
97	99	3	MOMENTS / EMEREON DRIVE (MIDAS/NEW REVOLUTION)
98	–	1	LEAVE OUT ALL THE REST / LINKIN PARK (MACHINE SHOP/WARNER BROS.)
99	87	26	INTO THE OCEAN / BLUE OCTOBER (UNIVERSAL MOTOWN)
100	89	24	YOU / LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	**#1 2 WKS** U + UR HAND / P!NK (LAFACE/ZOMBA)	☆
2	2	17	GIVE IT TO ME / TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	3	11	GIRLFRIEND / AVRIL LAVIGNE (RCA/RMG)	☆
4	7	8	SUMMER LOVE / JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	5	16	LAST NIGHT / DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
6	4	19	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA / GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
7	6	20	GLAMOROUS / FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
8	11	7	UMBRELLA / RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
9	12	9	HOME / DAUGHTRY (RCA/RMG)	☆
10	10	6	MAKES ME WONDER / MAROON5 (A&M/OCTONE/INTERSCOPE)	
11	17	6	BUY U A DRANK (SHAWTY SNAPPIN') / T-PAIN FEAT. YUNG JOC (KONVICT/APPRONT/SRC/JIVE/ZOMBA)	
12	8	24	THE SWEET ESCAPE / GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
13	13	16	BEFORE HE CHEATS / CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	9	17	DON'T MATTER / AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
15	14	18	FACE DOWN / THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
16	22	8	I TRIED / BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	
17	15	25	IT'S NOT OVER / DAUGHTRY (RCA/RMG)	☆
18	16	29	SAY IT RIGHT / NELLY FURTADO (MOSLEY/GEFFEN)	☆
19	20	21	IF EVERYONE CARED / NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
20	16	11	BECAUSE OF YOU / NE-YO (DEF JAM/IDJMG)	☆
21	24	13	BETTER THAN ME / NINDER (UNIVERSAL REPUBLIC)	
22	19	25	WHAT GOES AROUND...COMES AROUND / JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
23	21	5	NEVER AGAIN / KELLY CLARKSON (RCA/RMG)	
24	26	9	WAIT FOR YOU / ELLIOTT YAMIN (HICKORY)	☆
25	33	3	BIG GIRLS DON'T CRY / FERGIE (WILL I AM/A&M/INTERSCOPE)	
26	29	5	THNKS FR TH MMRS / FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
27	25	13	THE WAY I LIVE / BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
28	27	9	OUTTA MY SYSTEM / BOW WOW (COLUMBIA)	
29	26	6	LIKE A BOY / CIARA (LAFACE/ZOMBA)	☆
30	35	3	WHINE UP / KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
31	23	12	BEAUTIFUL LIAR / BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
32	39	5	WHAT I'VE DONE / LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
33	30	31	BREAK IT OFF / RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
34	36	22	SHE'S LIKE THE WIND / LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)	
35	–	1	BEAUTIFUL GIRLS / SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
36	38	12	STOLEN / DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	
37	40	7	I'M A FLIRT / R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	
38	37	31	I WANNA LOVE YOU / AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
39	32	15	THIS IS WHY I'M HOT / MIMS (CAPITOL)	
40	41	4	DO YOU KNOW? (THE PING PONG SONG) / ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
41	50	2	GET IT SHAWTY / LLOYD (THE INC./UNIVERSAL MOTOWN)	
42	49	2	4 IN THE MORNING / GWEN STEFANI (INTERSCOPE)	☆
43	–	1	THE WAY I ARE / TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
44	42	4	SEXY LADY / YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
45	–	1	PARTY LIKE A ROCKSTAR / SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
46	–	1	POP, LOCK & DROP IT / HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
47	48	26	THIS AIN'T A SCENE, IT'S AN ARMS RACE / FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
48	43	24	ICE BOX / OMARION (T.U.D./COLUMBIA)	
49	–	1	HEY THERE DELILAH / PLAIN WHITE T'S (HOLLYWOOD)	
50	45	18	YOU / LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	

29 mainstream top 40 stations electronically report their most played songs 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	8	2	**#1 1 WK** BEAUTIFUL LIAR / BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
2	6	11	INSIDE OUT / TEMAR UNDERWOOD (KINGS MOUNTAIN)
3	2	17	UNTIL YOU COME BACK TO ME / CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
4	1	9	PRETENDER / T. SMITH (VIBANT/FACE2FACE)
5	12	2	D-BOY / JEDIAH FEAT. REDD EYEZZ (LCN)
6	–	1	STACKS ON DECK / P.E.S.O. (LIV YA LIFE/SUGAR WATER)
7	10	2	KEEP THE CAR RUNNING / ARCADE FIRE (MERGE)
8	11	10	LET ME SEE SOMETHING / A.D. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	3	14	LISTEN / BEYONCE (MUSIC WORLD/COLUMBIA)
10	14	9	GOT BUMP IN DA TRUNK / SHELBY ST. JAMES FEATURING THE TRUTH (SHUOA SHACK)
11	4	12	ALL MY LIFE / BILLY JOEL (COLUMBIA)
12	16	6	BOSSMAN / DL (TRIPLEBEAM)
13	31	40	KOOL AID / LIL BASE FEAT. JT MONEY (PIPELINE)
14	5	59	EVERY DAY IS EXACTLY THE SAME / NINE INCH NAILS (NOTHING/INTERSCOPE)
15	15	16	THIS IS WHY I'M HOT / MIMS (CAPITOL)
16	21	12	LET'S FALL IN LOVE AGAIN / RACHEL MROWN (URBAN MUSIC GROUP/FACE2FACE)
17	19	6	SHE'S LIKE THE WIND / LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
18	7	21	MADE TO LOVE / TOBYMAC (FOREFRONT)
19	25	15	GET TO THE MONEY / PEEC (NULLS EYE/FACE2FACE)
20	28	119	WE WILL BECOME SILHOUETTES/BE STILL MY HEART / THE POETAL EERVICE (SUB POP)
21	17	5	BRIANSTORM / ARCTIC MONKEYS (DOMINO)
22	23	47	SOMEWHERE OVER THE RAINBOW/MY DESTINY / KATHARINE MCPHEE (RCA/RMG)
23	29	16	FLATHEAD / THE FRATELLIS (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
24	24	3	COME OVER / CHERYL PEPSII RILEY (CPR)
25	22	7	WHAT BOYZ LIKE / PIT B CREW (BLACK 8)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) — Chart Rank

POP 100 AIRPLAY

Umbrella IDJMG (70.7)	8
Home RMG (71.5)	8
Better Than Me UNIVERSAL REPUBLIC (77.8)	21
Well For You HICKORY (70.5)	24
Thnks Fr Th Mmrs IDJMG (67.2)	28
Like A Boy ZOMBA (65.8)	29
What I've Done WARNER BROS. (67.8)	32
☆ 4 In The Morning INTERSCOPE (66.1)	42

The Kill (Bury Me) VIRGIN (65.8)
Forever GEFFEN (78.3)
☆ Rockstar LAVA (78.1)
Little Wonders ATLANTIC (74.4)
Time After Time EPIC (78.3)

ADULT TOP 40

U + Ur Hand ZOMBA (78.8)	9
Better Than Me UNIVERSAL REPUBLIC (78.7)	11
(You Want To) Make A Memory IDJMG (72.8)	21
Signal Fire REPRISE (68.8)	35
Rockstar IDJMG (74.3)	39
☆ 4 In The Morning INTERSCOPE (73.8)	–

ADULT CONTEMPORARY

Never Alone SLG (71.7) 18
February Song REPRISE (71.8) 18
Little Wonders ATLANTIC (83.5) 23

MODERN ROCK

Paralyzer WIND-UP (68.8) 9
Numb Do Bump WARNER BROS. (74.8) 10
The Bird And The Worm REPRISE (66.5) 11
Working Class Hero REPRISE (72.7) 13
Thnks Fr Th Mmrs IDJMG (65.0) 21
Jumbi ZOMBA (74.4) 23
Teenagers REPRISE (78.5) 40
She Builds Quick Machines RISE (70.2)
Missed The Boat EPIC (66.8)

POP 100 The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR** See Chart Legend for rules and explanations. © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

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TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	ESSENTIAL	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WEEK TANK / BLACKGROUND/UBIVERSAL MOTOWN 008962/UMRG (13.98)	Sex Love & Pain		1
2	3	1	3	NE-YO / DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
3	2	–	2	BONE THUGS-N-HARMONY / FULL SURFACE 820902/INTERSCOPE (13.99)	Strength & Loyalty		2
4	1	–	2	BOBBY VALENTINO / OTP/DEF JAM 007228*/IDJMG (13.98)	Special Occasion		1
5	4	3	10	MUSIQ SOULCHILD / ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
6	7	2	4	JOE / JIVE 08704/ZOMBA (18.98)	Ain't Nothing Like Me		1
7	6	4	32	ROBIN THICKE / STAR TRAK 008149*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	■	1
8	8	5	27	AKON / KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007988*/UMRG (13.98)	Konvicted	2	2
9	12	13	19	AMY WINEHOUSE / UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	●	8
10	10	5	19	LLOYD / THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	●	2
11	11	8	38	BEYONCE / COLUMBIA 80820*/SONY MUSIC (19.98)	B'Day	3	1
12	14	7	6	YOUNG BUCK / G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		1
13	19	10	7	TIMBALAND / MOSLEY BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		3
14	5	–	2	DIPSET / DIPLOMATS 5886/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2		5
15	15	19	23	FANTASIA / J 78962/RMG (18.98)	Fantasia		3
16	16	15	36	JUSTIN TIMBERLAKE / JIVE 88262*/ZOMBA (19.98)	FutureSex/LoveSounds	3	1
17	21	12	41	CORINNE BAILEY RAE / CAPITOL 66361 (12.98)	Corinne Bailey Rae	■	3
18	17	11	2	PAUL WALL / SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		2
19	NEW		1	RICK JAMES / STONE CITY 015 (15.98)	Deeper Still		19
20	49	55	8	GREATEST GAINER ELLIOTT YAMIN / HICKORY 90019 (18.98)	Elliott Yamin		11
21	25	21	24	YOUNG JEEZY / CORPORATE THUGZ/DEF JAM 007327*/IDJMG (13.98)	The Inspiration	■	1
22	13	18	14	GERALD LEVERT / ATLANTIC 100341/AG (18.98)	In My Songs		1
23	20	9	4	CHUCK BROWN / FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		2
24	23	14	19	RICH BOY / ZONE 4 008558*/INTERSCOPE (10.98)	Rich Boy		3
25	30	23	9	MARQUES HOUSTON / T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
26	27	22	8	MIMS / CAPITOL 84824* (12.98)	Music Is My Savior		2
27	22	20	9	JOSS STONE / VIRGIN 78268* (15.98) ⊕	Introducing Joss Stone	●	4
28	24	17	8	VARIOUS ARTISTS / EMI/SONY BMG/UNIVERSAL/ZOMBA 98505/CAPITOL (18.98)	NOW 24		3
29	9	–	2	YOLANDA ADAMS / ELEKTRA/ATLANTIC 156604/AG (19.98)	The Best Of Me		9
30	34	26	23	BIRDMAN & LIL WAYNE / CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	●	1
31	15	15	24	SOUNDTRACK / MUSIC WORLD/COLUMBIA 90953/SONY MUSIC (19.98)	Dreamgirls	■	1
32	37	24	8	PACE SETTER REDMAN / DEF JAM 003309/IDJMG (13.99)	Red Gone Wild		4
33	33	25	17	PRETTY RICKY / BLUESTAR/ATLANTIC 84903/AG (18.98)	Late Night Special		1
34	28	27	19	DEVIN THE DUDE / J PRINCE/RAP-A-LOT 4 LIFE 68503/ASYLUM (17.98)	Waitin' To Inhale		3
35	29	28	24	CIARA / LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	■	1
36	35	29	18	8BALL & MJG / BAD BOY SOUTH/BAD BOY 83970*/AG (19.98)	Ridin High		4
37	41	40	9	BABY BOY DA PRINCE / EXTREME TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water		14
38	40	32	7	J MOSS / PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		17
39	36	30	9	CRIME MOB / CRUNK G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		10
40	43	33	11	THE NOTORIOUS B.I.G. / BAD BOY 101930*/AG (18.98)	Greatest Hits		1
41	32	–	2	Z-RO / J PRINCE/RAP-A-LOT 4 LIFE 182780/ASYLUM (19.98)	Power		32
42	26	–	2	LAYZIE BONE AND BIZZY BONE / REAL TALK 35 (17.98)	Bone Brothers 2		28
43	38	34	8	MACY GRAY / WILL I AM/GEFFEN 006576/INTERSCOPE (13.98)	BIG		14
44	39	45	11	JOHN LEGEND / G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	■	1
45	42	47	33	LIL' BOOSIE / TRILL 88587/ASYLUM (19.98)	Bad Azz		2
46	46	37	27	TAMIA / PLUS 1 3784/IMAGE (18.98)	Between Friends		3
47	NEW		1	MISTAH F.A.B. / FAEVA AFTA THIZZ 191/SMC (15.98) ⊕	Da Baydaatrian		47
48	44	31	11	DIDDY / BAD BOY 85884/AG (18.98)	Press Play	●	1
49	48	35	7	ANTHONY HAMILTON / MERCHVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13
50	45	43	23	MARY J. BLIGE / MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		2
51	31	46	18	SOUNDTRACK / ATLANTIC 84978/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
52	51	55	24	BRIAN MCKNIGHT / WARNER BROS. 44488 (18.98)	Ten		4
53	52	44	4	NORMAN BROWN / PEAK 30218/CONCORD (18.98)	Stay With Me		11
54	NEW		1	HAWK / GHETTO DREAMS 0006 (13.98)	Endangered Species		54
55	50	42	22	BOW WOW / COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	●	2
56	57	38	14	NE-YO / DEF JAM 004934*/IDJMG (13.98)	In My Own Words	■	1
57	58	41	33	UNK / BIG DOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
58	54	51	34	LUDACRIS / OTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	■	2
59	68	70	95	YOUNG JEEZY / CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
60	75	50	6	PRODIGY / THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac		9
61	NEW		1	LIL WAYNE AND JUELZ SANTANA / STARZ 8303/BCD (14.98)	When The North & South Collide		61
62	53	53	75	MARY J. BLIGE / MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	3	1
63	69	58	29	SNOOP DOGG / DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	The Blue Carpet Treatment	●	2
64	62	54	23	NAS / DEF JAM COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	●	1
65	56	38	6	LIL' FLIP / ASYLUM 43289/WARNER BROS. (18.98)	I Need Mine $$		5
66	79	69	23	TYRESE (AKA BLACK-TY) / J 78963/RMG (18.98)	Alter Ego		4
67	65	63	25	KIRK FRANKLIN / FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (19.98)	Hero	■	4
68	59	71	15	ELISABETH WITHERS / BLUE NOTE 99171/BLG (17.98)	It Can Happen To Anyone		32
69	64	57	27	JAY-Z / ROC A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	2	1
70	55	–	2	DJ JAZZY JEFF / BBE 98*/RAPSTER (15.98)	The Return Of The Magnificent		55
71	74	73	71	LIL WAYNE / CASH MONEY/UNIVERSAL MOTOWN 005134*/UMRG (13.98)	The Carter II	■	1
72	78	64	27	THE GAME / GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
73	47	–	2	PARIS BENNETT / 308 2760/TVT (18.98)	Princess P		47
74	61	67	77	CHRIS BROWN / JIVE 82879/ZOMBA (19.98) ⊕	Chris Brown	2	1
75	67	74	9	STEPHEN MARLEY / GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control		19

▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	E
1	1	17	#1 14 WKS KENNY WAYNE SHEPHERD / REPRISE 48294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
2	3	21	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE / LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
3	2	3	JOAN ARMATRADING / 429 17825/SLG	Into The Blues	
4	15	43	JOE BONAMASSA / PREMIER ARTISTS 80282	You & Me	
5	5	63	THE DEREK TRUCKS BAND / COLUMBIA 92844/SONY MUSIC	Songlines	
6	4	15	RUTHIE FOSTER / BLUE CORN 70602	The Phenomenal Ruthie Foster	
7	NEW		MARIA MULDAUR / STONY PLAIN 1319	Naughty Bawdy & Blue	
8	5	7	KOKO TAYLOR / ALLIGATOR 4915	Old School	
9	8	5	JOHN MAYALL AND THE BLUESBREAKERS / EAGLE 20104	In The Palace Of The King	
10	7	14	TOMMY CASTRO / BLIND PIG 5111	Painkiller	
11	10	49	KEB' MO' / ONE HAVEN/EPIC 77821/REO INK	Suitcase	
12	12	15	SOUNDTRACK / NEW WEST 8105	Black Snake Moan	
13	11	71	ETTA JAMES / MIP-O CHRONICLES 004010/UME	The Definitive Collection	
14	NEW		DENISE LASALLE / ECKO 1081	Pay Before You Pump	
15	RE-ENTRY		COCO MONTOYA / ALLIGATOR 4913	Dirty Deal	

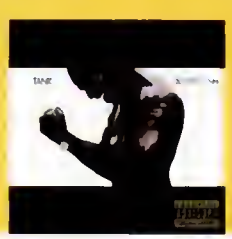
BETWEEN THE BULLETS rgeorge@billboard.com

TANK BANGS BEST SALES WEEK

"Sex Love & Pain," Tank's first album in five years, rolls to No. 2 on The Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums. The bow marks his best Nielsen SoundScan week ever.

The set tows 103,000 units, bettering "Force of Nature," which moved 97,000 during its first week in 2001.

His sophomore release the following year had a rougher journey, starting with 58,000 for a No. 20 start on the big board and a No. 4 peak on R&B Albums.



The late Rick James lands R&B Albums' next highest debut with "Deeper Still" at No. 19. Almost three years after his death, this offering of new material is his first entry since "Urban Rhapsody" in 1997 and best chart position since "Wonderful" debuted at No. 12 in 1988.

—Raphael George

See Charts Legend for more data explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** Chr. reports are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Songs chart. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY: nielsen BDS

SALES DATA COMPILED BY: nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT SHOT DEBUT
1	1	16	**BUY U A DRANK (SHAWTY SNAPPIN')** 5 WKS T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	3	29	**PLEASE DON'T GO** TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
3	2	30	**LOST WITHOUT U** ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
4	5	12	**GET IT SHAWTY** LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
5	8	11	**PARTY LIKE A ROCKSTAR** SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
6	6	17	**POP, LOCK & DROP IT** HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
7	4	10	**I'M A FLIRT** R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
8	14	12	**WHEN I SEE U** FANTASIA (J/RMG)	☆
9	11	20	**SAME GIRL** R. KELLY HUET WITH USHER (JIVE/ZOMBA)	☆
10	7	25	**BUDDY** MUSIQ SOULCHILD (ATLANTIC)	☆
11	6	14	**LIKE A BOY** CIARA (LAFACE/ZOMBA)	☆
12	10	19	**BECAUSE OF YOU** NE-YO (DEF JAM/IDJMG)	☆
13	15	12	**LIKE THIS** KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
14	17	11	**WIPE ME DOWN** LIL BOOSIE FEAT. FOXX N WEBBIE (TRILL/ASYLUM/ATLANTIC)	
15	15	24	**ROCK YO HIPS** CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
16	19	10	**TEACHME** MUSIQ SOULCHILD (ATLANTIC)	☆
17	20	18	**GET ME BODIED** BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	12	15	**OUTTA MY SYSTEM** BOW WOW (COLUMBIA)	
19	21	20	**IF I WAS YOUR MAN** JOE (JIVE/ZOMBA)	
20	13	15	**DON'T MATTER** AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
21	18	18	**2 STEP** UNK (BIG OOMP/KOCH)	☆
22	24	7	**UMBRELLA** RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
23	22	5	**BIG THINGS POPPIN' (DO IT)** T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	29	3	**WALL TO WALL** CHRIS BROWN (JIVE/ZOMBA)	
25	25	11	**ANONYMOUS** BOBBY VALENTINO FEAT. TIMBALAND (OTP/DEF JAM/IDJMG)	☆
26	30	6	**MAKE ME BETTER** FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
27	31	20	**IN MY SONGS** GERALD LEVERT (ATLANTIC)	
28	33	4	**UNTIL THE END OF TIME** JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
29	27	18	**COME WITH ME** SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
30	28	5	**TAMBOURINE** EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
31	32	16	**WE TAKIN' OVER** DJ KHALED (TERROR SQUAD/KOCH)	☆
32	23	30	**POPPIN'** CHRIS BROWN FEAT. JAY NIZ (JIVE/ZOMBA)	☆
33	36	4	**HOW DO I BREATHE** MARIO (3RD STREET J/RMG)	☆
34	44	5	**A BAY BAY** HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
35	40	10	**WHAT'S MY NAME** BRIAN MCKNIGHT (WARNER BROS.)	
36	39	8	**LIP GLOSS** LIL MAMA (JIVE/ZOMBA)	☆
37	34	15	**MAKE YA FEEL BEAUTIFUL** RUBEN STUDDARD (J/RMG)	
38	26	20	**LAST NIGHT** DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
39	43	35	**UPGRADE U** BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
40	42	6	**DJ DON'T** GERALD LEVERT (ATLANTIC)	
41	46	43	**TAKE ME AS I AM** MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
42	45	7	**CAN U BELIEVE** ROBIN THICKE (STAR TRAK/INTERSCOPE)	
43	37	46	**YOU** LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
44	48	9	**I TRIED** BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
45	41	14	**STRUGGLE NO MORE (THE MAIN EVENT)** ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
46	38	22	**THIS IS WHY I'M HOT** MIMS (CAPITOL)	
47	52	10	**TATTOO** ALLIANCE FEAT. FB-BO (NCE/ASYLUM/ATLANTIC)	
48	51	3	**DO YOU** NE-YO (DEF JAM/IDJMG)	☆
49	38	7	**STRAIGHT TO THE BANK** 50 CENT (SHADY AFTERMATH/INTERSCOPE)	
50	49	26	**CAN'T GET ENOUGH** TAMIA (PLUS 1 IMAGE)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	33	**PLEASE DON'T GO** 3 WKS TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
2	2	31	**LOST WITHOUT U** ROBIN THICKE (STAR TRAK/INTERSCOPE)
3	3	20	**BUDDY** MUSIQ SOULCHILD (ATLANTIC)
4	5	18	**IF I WAS YOUR MAN** JOE (JIVE/ZOMBA)
5	4	20	**IN MY SONGS** GERALD LEVERT (ATLANTIC)
6	7	13	**WHAT'S MY NAME** BRIAN MCKNIGHT (WARNER BROS.)
7	6	14	**STRUGGLE NO MORE (THE MAIN EVENT)** ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)
8	8	19	**MAKE YA FEEL BEAUTIFUL** RUBEN STUDDARD (J/RMG)
9	9	12	**WHEN I SEE U** FANTASIA (J/RMG)
10	14	8	**DJ DON'T** GERALD LEVERT (ATLANTIC)
11	10	40	**TAKE ME AS I AM** MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
12	11	9	**TEACHME** MUSIQ SOULCHILD (ATLANTIC)
13	13	6	**CAN U BELIEVE** ROBIN THICKE (STAR TRAK/INTERSCOPE)
14	12	13	**SHOO BE DOO (NO WORDS)** MACY GRAY (WILL I AM/GEFFEN)
15	19	5	**ANOTHER AGAIN** JOHN LEGEND (G.O.O.D./COLUMBIA)
16	16	13	**SIMPLE THINGS** ELISABETH WITHERS (BLUE NOTE/VIRGIN)
17	18	14	**FORCE OF NATURE** SUNSHINE ANDERSON (MUSIC WORLD)
18	17	19	**AND I AM TELLING YOU I'M NOT GOING** JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
19	21	10	**BECAUSE OF YOU** NE-YO (DEF JAM/IDJMG)
20	20	10	**TELL ME WHAT WE'RE GONNA DO NOW** JOSS STONE FEAT. COMMON (VIRGIN)
21	25	2	**DON'T MATTER** AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
22	22	15	**DEEPER STILL** RICK JAMES (STONE CITY)
23	23	7	**VALENTINE** LLOYD (THE INC./UNIVERSAL MOTOWN)
24	24	9	**2 PIECES** CARL THOMAS (UMBRELLA/IMUNGALO)
25	37	4	**BREATHLESS** CORINNE BAILEY RAE (CAPITOL)

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	-	1	**BEAUTIFUL LIAR** 1 WK BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
2	1	10	**UNTIL YOU COME BACK TO ME** CRYSTAL GOVE STARRING ONCE GAMBLE (KINGS MOUNTAIN)
3	6	10	**INSIDE OUT** TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	7	6	**BOSSMAN** DL (TRIPLEBEAM)
5	2	11	**LET'S FALL IN LOVE AGAIN** RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
6	11	2	**D-BOY** JEDIAH FEAT. REDD EYEZZ (LCR)
7	5	10	**GOT BUMP IN DA TRUNK** SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)
8	14	10	**GET TO THE MONEY** REEC (BULLS EYE/FACE2FACE)
9	3	6	**WHAT BOYZ LIKE** PIT N CROW (BLACK B)
10	-	1	**STACKS ON DECK** P.E.S.O. (LIV YA LIFE/SUGAR WATER)
11	8	3	**COME OVER** CHERYL PEPSII RILEY (CPR)
12	4	7	**COUNTRY BOYZ** BIG WYNN FEAT. GET COOL (W.E.M.G.)
13	10	9	**BUSSA MOVE** STEVE AUSTIN FEAT. TUM TUM (YMC)
14	9	5	**I'M JUST DOING ME** MC KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)
15	15	11	**TONIGHT (TONIGHT IS THE NIGHT)** SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
16	16	12	**I'M ON IT** LENARD FEAT. PAPA REU (CLEARVISION)
17	13	10	**CHECK MY FOOT WORK** MR. SIGG-TINGE (1603)
18	-	8	**WORLDWIDE** JACKIE CHAIN (TOUCHZONE/FACE2FACE)
19	-	15	**THIS IS WHY I'M HOT** MIMS (CAPITOL)
20	23	41	**KOOL AID** LIL' BASS FEAT. JT MONEY (PIPELINE)
21	-	7	**BUY U A DRANK (SHAWTY SNAPPIN')** T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
22	17	14	**LISTEN** BEYONCE (MUSIC WORLD/COLUMBIA)
23	-	1	**HELLO** SCOTT STONE (FEATHERSTONE/FACE2FACE)
24	25	33	**I REMEMBER...** MELI'SA MORGAN (LU ANN/ORPHEUS)
25	-	1	**MAKE ME BETTER** FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT SHOT DEBUT
1	1	11	**BUY U A DRANK (SHAWTY SNAPPIN')** 5 WKS T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	4	9	**GET IT SHAWTY** LLOYD (THE INC./UNIVERSAL MOTOWN)	
3	3	17	**OUTTA MY SYSTEM** BOW WOW FEAT. T-PAIN N JOHNTA AUSTIN (COLUMBIA)	☆
4	2	13	**I TRIED** BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
5	7	10	**I'M A FLIRT** R. KELLY OR BOW WOW (FEAT. T.I. N T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
6	9	12	**LIKE A BOY** CIARA (LAFACE/ZOMBA)	☆
7	11	5	**PARTY LIKE A ROCKSTAR** SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
8	9	11	**POP, LOCK & DROP IT** HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
9	5	16	**GIVE IT TO ME** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
10	13	0	**UMBRELLA** RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
11	8	17	**GLAMOROUS** FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
12	15	14	**BECAUSE OF YOU** NE-YO (DEF JAM/IDJMG)	☆
13	12	19	**LAST NIGHT** DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
14	10	20	**DON'T MATTER** AKON (KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN)	☆
15	17	8	**ROCK YO HIPS** CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
16	19	7	**SEXY LADY** YUNG BERG FEAT. JUNIOR (YUNG NOSS/EPIC/KOCH)	
17	14	26	**THIS IS WHY I'M HOT** MIMS (CAPITOL)	
18	15	14	**2 STEP** UNK (BIG OOMP/KOCH)	☆
19	16	4	**SUMMER LOVE** JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
20	22	4	**LEAN LIKE A CHOLO** DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
21	20	0	**PUSH IT BABY** PRETTY RICKY (BLUESTAR/ATLANTIC)	
22	26	7	**ANONYMOUS** BOBBY VALENTINO FEAT. TIMBALAND (OTP/DEF JAM/IDJMG)	☆
23	21	7	**CAN U WERK WIT DAT** THE FIXXERS AKA DJ QUIK N AMG (INTERSCOPE)	
24	27	4	**LIKE THIS** MIMS (CAPITOL)	
25	32	2	**BEAUTIFUL GIRLS** SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD.COM

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) — Chart Rank

R&B/HIP-HOP AIRPLAY

T... Please Don't Go UNIVERSAL MOTOWN (84.9)	2
LL... Get It Shawty UNIVERSAL MOTOWN (85.3)	4
SH... Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	6
FAN... When I See You RING (82.3)	8
☆ R. KEL... Same Girl ZOMBA (88.2)	9
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (83.8)	13
MUSIQ SOU... teachme ATLANTIC (82.7)	19
☆ BEYONCE Get Me Bodied COLUMBIA (71.3)	17
☆ T.I. Big Things Poppin' (Do It) ATLANTIC (71.9)	23
BOB... Anonymous IDJMG (80.3)	25
FAB... Make Me Better IDJMG (79.0)	26
MAR... How Do I Breathe RMG (83.9)	33
LIL... Lip Gloss ZOMBA (74.9)	36
NE-Y... Do You IDJMG (79.6)	48
☆ MARQUES HOUSTON Wonderful UNIVERSAL MOTOWN (65.9)	60

RHYTHMIC AIRPLAY

C... Like A Boy ZOMBA (72.9)	9
SH... Party Like A Rockstar UNIVERSAL REPUBLIC (78.7)	7
CH... Rock Yo Hips WARNER BROS. (87.7)	15
BOB... Anonymous IDJMG (75.8)	22
FAB... Make Me Better IDJMG (78.0)	28
KEL... Like This COLUMBIA (79.1)	33
DJ...	
BAB... Wn Takin' Over KOCH (73.8)	34
MAR... How Do I Breathe RMG (83.9)	37
☆ T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	39
☆ R. KEL... Same Girl ZOMBA (79.3)	
☆ TANK Please Don't Go UNIVERSAL MOTOWN (83.9)	
☆ NE-Y... Do You IDJMG (71.9)	
DEEPS... What I Need ZOMBA (72.1)	

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 73 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

The most popular singles and tracks, according to R&B/hip-hop radio audience impressions monitored by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/hip-hop stores compiled by Nielsen SoundScan. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard R&B/HIP-HOP JUN 2 2007

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	18	#1 4 WKS BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN (F.R.M.A.M.J.ROBINSON)	T-Pain Featuring Yung Joc KONVICT/NAPPY BOY/JIVE/ZOMBA	●●	1
2	3	5	20	PLEASE DON'T GO TANK (TANK.L.BEREAL)	Tank GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN	●	2
3	2	2	30	LOST WITHOUT U THICKE PRO J.R (R.THICKE S.HURLEY)	Robin Thicke STAR TRAK/INTERSCOPE	●	1
4	5	8	12	GET IT SHAWTY J.LACKEY (J.LACKEY.R.LOVETT.Z.WALLACE.L.POLITE)	Lloyd THE INC./UNIVERSAL MOTOWN	●	4
5	9	12	11	PARTY LIKE A ROCKSTAR J.PITTMAN (J.PITTMAN.W.WHEDBEE.B.WARD.R.STEPHENS.O.HARDN.R.HIGHTOWER)	Shop Boyz ONDECK/UNIVERSAL REPUBLIC		5
6	6	6	22	POP, LOCK & DROP IT THA BAKERY (L.FRANKS, JR.,D.SMITH)	Huey HITZ COMMITTEE/JIVE/ZOMBA	●●	6
7	4	3	19	I'M A FLIRT R. Kelly Or Bow Wow (Featuring T.I. & T-Pain) LIL RONNIE (S.MOSS,R.JACKSON,R.KELLY,C.J.HARRIS JR.,T.P.NAJM)	COLUMBIA/JIVE/ZOMBA	●●	2
8	14	13	12	WHEN I SEE U MIDI MAFIA (M.MERINO (S.WATTERS,L.BIANCANIELLO,K.PASTO,W.NUGENT,J.SEWELL-ULEPIC,E.NURI)	Fantasia J.RMG	●	8
9	11	17	8	SAME GIRL LIL RONNIE (R.KELLY,RONNIE (R.KELLY,R.JACKSON,J.SMITH)	R. Kelly Duet With Usher JIVE/ZOMBA		9
10	7	4	20	BUDDY LAB RATZ (T.JOHNSON,C.HIGGINS,C.CHURCH,E.GUINN,R.NIX)	Musiq Soulchild ATLANTIC	●●	2
11	6	7	14	LIKE A BOY CALVO DAGRI,CIARA THE CLUTCH (C.PHARRIS,C.NELSON,B.MUHAMMAD,J.QUE,E.LEWIS,C.KENON)	Ciara LAFACE/ZOMBA	●	6
12	10	9	10	BECAUSE OF YOU STARGATE (NE-YO (S.SMITH,T.E.HERMANSEN,M.S.ERIKSEN)	Ne-Yo DEF JAM/IDJMG	●●	7
13	16	19	12	LIKE THIS POLOW DA DON,S.GARRETT (S.GARRETT,R.ROWLAND,E.JEFFERS,J.JONES)	Kelly Rowland Faaturing Eva MUSIC WORLD/COLUMBIA	●●	13
14	15	11	20	ROCK YO HIPS J.LEWIS (J.LEWIS,B.CARPENTER,D.LEWIS,J.USHER,A.SMITH,C.HENDERSON)	Cnme Mob Featuring Lil Scrappy CRUNK,SME REPRISE/WARNER BROS	●●	6
15	17	18	11	WIPE ME DOWN J.ALLEN (J.FTED,W.GRADNEY,T.HATCH)	Lil Boosie Featuring Foxx & Webbie TRILL ASYLUM/ATLANTIC		15
16	19	20	10	TEACHME I.BARIAS,C.HIGGINS (C.HIGGINS,C.WILLIAMS,I.BARIAS,J.SMITH,R.BOWLAND,A.BLACKSTONE,N.TYKE)	Musiq Soutchild ATLANTIC	●	16
17	20	25	20	GET ME BODIED SWIZZ BEATZ (B.KNOWLES,S.GARRETT (B.KNOWLES,K.DEAN,S.GARRETT,M.RIDDICK,A.BEYINCE,S.KNOWLES)	Beyonca MUSIC WORLD/COLUMBIA	●	17
18	12	15	15	OUTTA MY SYSTEM J.DUPRI (LROC,NO I.D.,J.DUPRI,J.ALSTON,R.JAMES)	Bow Wow Featuring T-Pain & Johnta Austin COLUMBIA	●	12
19	21	23	20	IF I WAS YOUR MAN STARGATE (M.S.ERIKSEN,T.E.HERMANSEN,T.JACKSON)	Joe JIVE/ZOMBA	●	10
20	13	10	15	DON'T MATTER A.THAM (A.THAM A.LAWSON)	Akon KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	●	5
21	16	14	18	2 STEP DJ MONTAY (R.PLATT,S.SHAMID,M.HUMPHREY)	Unk BIG DOMP/KOCH	●	9
22	24	26	7	GREATEST GAINER/AIRPLAY UMBRELLA C.STEWART (C.A.STEWART,T.NASH,T.HARRELL,S.C.CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM/IDJMG		22
23	22	22	8	BIG THINGS POPPIN' (DO IT) M.FRESH (C.J.HARRIS, JR.,B.THOMAS)	T.I. GRAND HUSTLE/ATLANTIC	●	22
24	30	38	3	WALL TO WALL S.GARRETT,GREAT SCOTT (S.GARRETT,W.SCOTT)	Chris Brown JIVE/ZOMBA		24
25	29	32	8	MAKE ME BETTER TIMBALAND (J.D.JACKSON,T.V.MOSLEY,S.SMITH)	Fabolous Featuring Ne-Yo DESERT STORM,DEF JAM IDJMG	●	25
26	25	35	11	ANONYMOUS TIMBALAND (LOGAN,E.LEWIS,J.GUE,B.MUHAMMAD,C.NELSON,T.V.MOSLEY,K.LOGAN,L.HARMON)	Bobby Valentino Featuring Timbaland DTP/DEF JAM/IDJMG	●	26
27	31	24	20	IN MY SONGS G.LEVERT,E.NICHOLAS (G.LEVERT,E.LEVERT,SR.,E.T.NICHOLAS)	Gerald Levert ATLANTIC	●	21
28	33	49	6	UNTIL THE END OF TIME TIMBALAND J.TIMBERLAKE,DANJA (J.TIMBERLAKE,T.V.MOSLEY,F.R.HILLS)	Justin Timberlake JIVE/ZOMBA	●	28
29	27	26	18	COME WITH ME B.M.COX (B.M.COX,S.BUSH,A.SHROPSHIRE)	Sammie ROWDY/UNIVERSAL MOTOWN	●	23
30	28	37	6	TAMBOURINE SWIZZ BEATZ (E.JEFFERS,K.DEAN,S.GARRETT)	Eve AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN	●	28
31	32	27	15	WE TAKIN' OVER DJ Khaled Feat. T.I., Akon, Rick Ross, Fat Joe, Lil Wayne & Baby DANJA (K.KHALED,A.THAM,D.CARTER,B.WILLIAMS,C.J.HARRIS JR.,J.A.CARTAGENA,W.ROBERTS,T.N.HILLS)	TERROR SQUAD/KOCH	●●	26
32	23	21	20	POPPIN' A.HARRIS,V.DAVIS (A.HARRIS,V.DAVIS,J.AUSTIN)	Chris Brown Featurng Jay Biz JIVE/ZOMBA	●	8
33	36	44	4	HOW DO I BREATHE STARGATE (M.S.ERIKSEN,T.E.HERMANSEN,T.JACRSON)	Mario 3RD STREET J.RMG	●	33
34	44	48	3	A BAY BAY PHUNK OAWG (C.OODLEY,E.O.WILLIAMS)	Hurricane Chris POLO GROUNDS J.RMG		34
35	40	50	10	WHAT'S MY NAME B.MCKNIGHT (B.MCKNIGHT)	Brian McKnight WARNER BROS	●	35
36	39	36	11	LIP GLOSS J.CHAMBERS (R.KIRKLAND,J.CHAMBERS)	Lil Mama JIVE/ZOMBA	●●	36
37	34	39	15	MAKE YA FEEL BEAUTIFUL S.TAYLOR (S.TAYLOR,S.SMITH)	Ruben Studdard J.RMG	●	33
38	26	18	20	LAST NIGHT M.WINANS (S.COMBS,J.WRIGHT,M.WINANS,S.LAWRENCE)	Diddy Featuring Keyshia Cole BAD BOY/ATLANTIC	●●	7
39	43	42	30	UPGRADE U C.WALLACE,B.KNOWLES (B.KNOWLES,MK,M.RIDDICK,S.GARRETT,S.KNOWLES,A.BEYINCE,S.C.CARTER,N.CLARK,E.REED)	Beyonca Featuring Jay-Z COLUMBIA	●	11
40	42	53	8	DJ DON'T G.LEVERT,E.NICHOLAS (G.LEVERT,E.LEVERT,SR.,E.T.NICHOLAS)	Gerald Levert ATLANTIC	●	40
41	46	41	45	TAKE ME AS I AM INFINITY FARM,J.BLIGE,THERZBERG,SUMEKO SCOPE,S.J.OBRIEN,M.MCPHERSON,MICHAEL J.BLIGE,SMITH,STEVENS,WILLIAMS,L.SMITH,HAWOOD	Mary J. Blige MATRIARCH/GRP/INTERSCOPE	●	3
42	45	58	7	CAN U BELIEVE THICKE PRO J.R (R.THICKE,R.DANIELS)	Robin Thicke STAR TRAK/INTERSCOPE	●	42
43	37	30	40	YOU BIG REESE JASPER (M.SINCLAIR,J.CAMERON,D.CARTER,G.KEMP)	Lloyd Featuring Lil' Wayne THE INC./UNIVERSAL MOTOWN	●	1
44	35	29	30	THIS IS WHY I'M HOT THE BLOCKFITMONKEY,C.MILLER,T.THOMAS,T.SIMMONS,SCOPE,S.A.JOHNSON,M.MCPHERSON,MICHAEL J.BLIGE,SMITH,STEVENS,WILLIAMS,L.SMITH,HAWOOD	Mims SMTL	●●	2
45	48	56	6	I TRIED A.THAM,G.TUNFORT (S.HOWSE,C.SCRUGGS,A.HENDERSON,G.TUNFORT,A.THAM)	Bone Thugs-N-Harmony Featuring Akon FULL SURFACE/INTERSCOPE	●	45
46	41	33	14	STRUGGLE NO MORE (THE MAIN EVENT) C.HIGGINS,I.BARIAS,H.MAGWOOD,W.MORRIS,C.TERRELL,S.SOLA,D.WINSTON,H.MAGWOOD,T.SCOTT,W.MORRIS	Anthony Hamilton, Jaheim & Musiq Soulchild ATLANTIC	●	32
47	52	54	19	TATTOO SHAWN G.T.CUTTA (T.ORR,S.PARRER,L.WILLIAMS)	The Alliance Featuring Febo NCE/ASYLUM/ATLANTIC		47
48	51	66	6	OO YOU THE HEAVYWEIGHTS NE-YO (S.SMITH,M.SPARKMAN,M.ALLEN)	Ne-Yo DEF JAM/IDJMG	●	48
49	38	34	7	STRAIGHT TO THE BANK T.FYFFE (C.J.JACKSON, JR.,T.FYFFE,A.YOUNG)	50 Cent SHADY/AFTERMATH/INTERSCOPE	●	30
50	49	43	32	CAN'T GET ENOUGH R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS)	Tamie PLUS 1/IMAGE	●●	25
51	47	46	8	GLAMOROUS POLOW DA DON (S.FERGUSON,J.JONES,W.ADAMS,E.WILLIAMS,C.BRIDGES)	Fergie Featuring Ludacris WILL.I.AM A&M/INTERSCOPE	●	41
52	56	65	6	SEXY LADY R.HOLLADAY,(C.WARD,R.WATSON,V.MOLINA,O.BLACK,J.BARRY)	Yung Berg Featuring Junior YUNG BOSSIE/PHD/KOCH	●	52
53	50	–	2	AMUSEMENT PARK CHRIS STYLES SILENCE (C.J.JACKSON, JR.,T.CRAWFORD,H.CAMPBELL)	50 Cent SHADY/AFTERMATH/INTERSCOPE		50
54	64	76	4	SHAWTY ORUMMA BOYENSAYNE (A.WASHINGTON,C.GHOLSON,F.MILES,P.R.NAJM)	Plies Featuring T-Pain SLIP-N-SLIDE/ATLANTIC		54
55	54	57	8	BOY LOOKA HERE POLOW DA DON (RICH BOY,J.JONES,N.JONES)	Rich Boy ZONE 4/INTERSCOPE	●●	53
56	67	55	3	LEAVING TONIGHT KNOBODY,NE-YO (S.SMITH,J.FOSTER,J.DAVIS,R.ROBINSON,M.TARPLIN,P.MOFFETT-YOUNG)	Ne-Yo Featuring Jennifer Hudson DEF JAM/IDJMG	●	56
57	70	73	3	ANOTHER AGAIN R.WEST,J.LEGEND (J.LEGEND,R.WEST,J.WILSON,G.PATTERSON)	John Legend GOOD/COLUMBIA	●	57
58	57	72	4	LIKE THIS W.THOMAS,O.SCHOFIELD (W.THOMAS,O.SCHOFIELD,S.MIMS)	Mims CAPITOL	●	57
59	61	68	7	SIMPLE THINGS T.GAD (T.GAD,E.WITHERS)	Elisabeth Withers BLUE NOTE/VIRGIN	●	58
60	66	69	4	WONDERFUL STEREOTYPES (S.SMITH,J.VIPM,MCKINNEY,J.REEVES)	Marques Houston TUG/UNIVERSAL MOTOWN	●	60
61	63	71	4	INTERNATIONAL PLAYERS ANTHEM (I CHOOSE YOU) JUICY J,DJ PAUL (C.BUTLER,B.FREEMAN,J.HOUSTON,P.BEAUREGARD,A.BENJAMIN,A.PATTON,W.HUTCH)	UGK Feat. OutKast JIVE/ZOMBA		61
62	61	74	3	BLOCK PARTY C.THOMPSON (C.THOMPSON,R.BLACKMON,J.LEIDER,B.MANN,M.STOLLER,C.WEIL)	Chuck Brown Featuring DJ Kool TULL CIRCLE/RAW VENTURE	●	62
63	68	63	20	CIRCLE B.M.UPK,K.DEAN (B.M.COX,M.HOUSTON,A.SHROPSHIRE,R.A.J.DEAN,T.WHITE)	Marques Houston TUG/UNIVERSAL MOTOWN	●	37
64	73	–	2	CUPID SHUFFLE MR. PHAT (B.BERNARD,L.WILLIAMS,A.PLATT)	Cupid ATLANTIC		54
65	69	–	2	VALENTINE W.MORRIS (W.MORRIS,L.POLITE,J.IRBY,T.HALE)	Lloyd THE INC./UNIVERSAL MOTOWN	●	65
66	65	–	2	DREAMIN' THE RUNNERS (J.W.JENKINS,J.JACKSON,A.HAPPLL,BATISTE,C.D.RICHARDSON,B.SUMMERS)	Young Jeezy Featuring Keyshia Cole CORPORATE THUG/DEF JAM/IDJMG	●●	66
67	55	59	8	PUSH IT BABY MUSIC ROYALE (D.SMITH,J.R.SMITH,S.SMITH,C.MATHIS,M.COOPER,D.STERNFELD,C.DEVEAUX,A.YOUNG)	Pratty Ricky BLUESTAR/ATLANTIC	●●	61
68	71	67	8	SHOO BE DOO (NO WORDS) J.GOSSELIN,PAINTE,R.FAIR,(K.MIMS,J.GOSSELIN,PAINTE,J.MELDAL-JOHNSON,FIGARO,M.BROWN,J.WILSON)	Macy Gray WILL I AM/GEFFEN	●	55
69	HOT SHOT DEBUT		1	MY 64 S.WILLIAMS (M.JONES,B.FREEMAN,C.BROADUS,S.WILLIAMS,D.JACKSON,E.WRIGHT,A.YOUNG)	Mike Jones Featuring Bun B & Snoop Dogg ICE AGE/SWIMMINGHOUSE/ASYLUM/WARNER BROS	●	69
70	RE-ENTRY		3	BEAUTIFUL LIAR STARGATE,B.KNOWLES,S.MEDARAK,R.(B.KNOWLES,M.S.ERIKSEN,T.E.HERMANSEN,A.GHOSTLEDENCH)	Beyonce & Shakira MUSIC WORLD/COLUMBIA	●●	70
71	58	60	15	GIVE IT TO ME TIMBALAND (T.V.MOSLEY,N.HILLS,T.CLAYTON,N.FURTADO,J.TIMBERLAKE)	Timbaland Featuring Nelly Furtado & Justin Timberlake MOSLEY BLACKGROUND/INTERSCOPE	●●	38
72	NEW		1	BREATHLESS S.CHRISANTHOU (C.B.RAE,M.NELKIN)	Corinne Bailey Rae CAPITOL		72
73	62	61	4	SLAP THE RUNNERS (C.BRIGGES,A.MARR,J.JACKSON,J.MOLLINGS,L.MOLLINGS)	Ludecris DTP/DEF JAM IDJMG	●	56
74	75	70	7	CAME DOWN R.WORLEY JR. (A.GASTON,R.WORLEY JR.,B.FOSTER,J.KING,T.MCELROY)	Al Fetz ATLANTIC		66
75	77	75	5	WONDER WOMAN DANJA (T.NEVERSON,F.N.HILLS,T.TAYLOR,T.RUFFIN)	Trey Songz SONG BOOK/ATLANTIC	●●	75
76	74	–	2	CAN U WERK WIT DAT DJ DUIK AMG (D.BLAKE,J.LEWIS)	The Fixxers AKA DJ Quik & AMG INTERSCOPE	●	74
77	75	78	16	UNTIL YOU COME BACK TO ME G.B.BELLO (S.WONDER,C.PAUL,M.BRDADRAX)	Crystal Dove Starring Dica Gamble KINGS MOUNTAIN	●	32
78	80	81	12	MORE THAN FRIENDS YASMA M.NELSON (M.NELSON,W.MORRIS)	Freddia Jackson ORPHEUS	●	65
79	60	52	11	I'M THROWED J.DUPRI,LROC (PSLAYTON,J.DUPRI,J.PHILLIPS)	Paul Wall Featuring Jarmaina Dupri SWISHAHOUSE/ASYLUM/ATLANTIC	●●	47
80	72	64	8	TELL ME WHAT WE'RE GONNA DO NOW R.SAADIQ,JAKE & THE PHATMAN (A.STEVENSON,L.LYNN,T.REYES)	Joss Stone Featuring Common VIRGIN	●	64
81	90	100	3	INSIDE OUT G.BELLO (T.UNDERWOOD)	Temar Underwood KINGS MOUNTAIN	●	81
82	76	77	5	FORCE OF NATURE A.JACKSON (S.ANDERSON,T.JACKSON)	Sunshine Anderson MUSIC WORLD	●	75
83	79	82	5	COFFEE SHOP D.VITO,CHEESE (J.ROBINSON,A.MATHIS,T.NASH,J.WILLIAMS,R.RICHARD)	Yung Joc Featuring Gorilla Zoe BLOCK BAD BOY SOUTH/ATLANTIC	●	67
84	83	89	16	BREAK 'EM OFF MR. LEE (PSLAYTON,M.EDWARDS,L.WILLIAMS)	Paul Wall Featuring Lil' KeKe SWISHAHOUSE/ASYLUM/ATLANTIC	●●	58
85	95	87	4	BOSSMAN OL'JD CLARK)	DL TRIPLEBEAM	●	85
86	84	–	10	LET'S FALL IN LOVE AGAIN THE JZ,J.T.TAYLOR)	Rechat Brown URBAN MUSIC GROUP FACE2FACE		84
87	99	–	2	GREATEST GAINER/SALES D-BOY JACKPOT (B.ARTETA)	Jediah Featuring Redd Eyezz LOR		87
88	89	84	8	GOT BUMP IN DA TRUNK B.DUNCOMBE,P.BELONY (S.ST.JAMES,S.WHITE,A.NUNEZ)	Shelby St. James Featuring The Truth SHUGA SHACK	●	84
89	85	95	8	KITTY KAT THE NEPTUNES,B.KNOWLES (B.KNOWLES,P.L.WILLIAMS,S.C.CARTER)	Beyonce MUSIC WORLD/COLUMBIA	●	66
90	RE-ENTRY		13	GET TO THE MONEY INTERNATIONAL POSTMAN (G.M.SWINEY,@)	REEC BULLS EYE/FACE2FACE	●	86
91	59	47	20	COME AROUND CROWN N.KAM-SO-REAL (C.HARPER,O.MADDER,O.PINKEY,O.WILLIAMS,H.BERESFORD)	Collie Buddz COLUMBIA	●●●	47
92	82	99	3	WHAT BOYZ LIKE DJ DANA (L.FAUST,C.HUNTER,O.RAMEY)	Pit & Crow BLACK B	●	82
93	NEW		1	STACKS ON DECK S.DAVIS (PRODCHESTER,S.DAVIS)	P.E.S.O. LIV YA LIFE/SUGAR WATER	●	93
94	96	93	3	COME OVER C.RILEY (C.RILEY,GRACE L.AUSTIN)	Cheryl Pepsii Riley CPR	●	93
95	RE-ENTRY		12	FU PAY ME NITTI IV,WILLIAMS C.MOORE,J.ROBINSON)	Sunny Valentine Featuring Yung Joc & Nitti PLAYMAKER/JIVE/ZOMBA	●	52
96	91	68	12	MY BUBBLE GUM (GOT THAT GOOD) S.SHANN (R.FRIOT,K.TROUT,S.SHANN)	Resheeda LOVEMPERIAL	●	58
97	88	80	7	BOSS' LIFE DR. DRE (C.BROADUS,A.THAM,A.YOUNG,T.L.CURRY,D.CAMON,D.LAMB,T.SMITH,S.BENTON,D.PARKER)	Snoop Dogg Featuring Akon DOGGYSTYLE/GEFFEN	●	65
98	86	85	7	COUNTRY BOYZ GET COOL (M.WYNN,W.POOLE)	Big Wynn Featuring Get Cool WEMG	●	85
99	92	79	13	GET BUCK POLOW DA DON (O.BROWN,J.JONES,T.CLAYTON)	Young Buck G UNIT/INTERSCOPE	●●	43
100	93	90	17	OH YEAH (WORK) J.SMITH (D.RICHARDSON,J.H.SMITH,S.P.JOSEPH,W.HOLMES,E.SMITH)	Lil Scrappy Featuring Sean P. & E-40 BME/REPRISE/WARNER BROS	●●	66



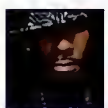
It's Fantasia's third top 10, her first from her self-titled sophomore album. Single is No. 1 at 10 radio stations that are monitored for this chart.



Missing from the chart for almost a month due to lack of airplay, Beyoncé and Shakira are rescued by a No. 1 debut on R&B Singles Sales.



After three straight weeks of airplay declines, superstar-filled single spins close to 3 million impressions with R. Kelly, T-Pain, Lil Kim and Young Jeezy shuffled on a remix.



High-powered duet of R. Kelly and Usher cracks top 10 in its third week (11-9). It also debuts at No. 39 on Adult R&B airplay.

BETWEEN THE BULLETS rgeorge@billboard.com

LEVERT REVERED AT ADULT R&B

Gerald Levert's chart history continues as his posthumous "In My Songs" yields its second top 10 at Adult R&B, extending his lead on the chart with 21.

The album's second single, "DJ Don't," climbs 14-10, following the title track, which was held at bay at No. 2 for six weeks earlier this year.



Luther Vandross has that chart's second most top 10s with 18. Third place belongs to Brian McKnight, with 15. Vandross also posted two top 10s after his death with "Shine" (No. 4) and "Got You Home" (No. 10) from last year's "The Ultimate Luther Vandross."

—*Raphael George*

Box Charts Legend for rules and explanations. | 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

COUNTRY Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM / ▲ = DEBUT ALBUM / LABEL (FORMAT)	TITLE	PEAK POS.
1	1	1	★1★ **GRETCHEN WILSON** 7 DUMMA RIDER (CURB) (10 DVL)	One Of The Boys	1
2	1	3	**CARRIE UNDERWOOD** SOUTH ALLEN/ARISTA NASHVILLE/ 71187 (RD) (10 SS)	Some Hearts	1
3	4	8	**GREATEST HITS** **TAYLOR SWIFT** BIG MACHINE 120702 (10 SS)	Taylor Swift ●	3
4	2	4	**TIM McGRAW** CURB 78874 (10 SS)	Let It Go	1
5	5	7	**RASCAL FLATTS** LYRIC STREET/BIG MACHINE/HOLLYWOOD (10 DB)	Me And My Gang	1
6	3	5	**MARTINA McBRIDE** RCA/CURB 52881 (10 SS)	Waking Up Laughing	2
7	3	1	**MIRANDA LAMBERT** COLUMBIA 78535/SONY (10 DB)	Crazy Ex-Girlfriend	1
8	6	8	**ALISON KRAUSS** ROUNDER 61555 (17 DB)	A Hundred Miles Or More: A Collection	3
9	7	2	**BLAKE SHELTON** WARNER BROS. 44880 (10 DB) (10 SS)	Pure BS	2
10	10	11	**SUGARLAND** MERCURY 001411 (10 CD) (10 SS)	Enjoy The Ride	2
11	11	14	**JOSH TURNER** MCA NASHVILLE 000744 (10 DB)	Your Man	3
12	9	9	**BUCKY COVINGTON** LYRIC STREET 003320/HOLLYWOOD (10 DB)	Bucky Covington	1
13	25	28	33	**GEORGE STRAIT** MCA NASHVILLE 000433/008835 (10 DB)	It Just Comes Natural ★	1
14	12	10	**LARRY THE CABLE GUY** DELTA WARNER BROS. 44213/WRN (10 SS)	Morning Constitutions	5
15	13	15	**KEITH URBAN** CAPITOL NASHVILLE 71957 (10 SS)	Love, Pain & The Whole Crazy Thing	1
16	15	19	**BRAD PAISLEY** ARISTA NASHVILLE 01483 (10 SS)	Time Well Wasted	1
17	20	20	**RODNEY ATKINS** CURB 78845 (10 SS)	If You're Going Through Hell	1
18	14	12	**GARY ALLAN** MCA NASHVILLE 000150 (10CA) (10 SS)	Greatest Hits	1
19	19	21	**BILLY CURRINGTON** MERCURY 001213/UMRA (10 SS)	Doin' Somethin' Right	2
20	22	26	**TIM McGRAW** CURB 78810 (10 DB)	Greatest Hits Vol 2: Reflected	5
21	29	30	**LITTLE BIG TOWN** CAPITOL 50123 (10 DB)	The Road To Hare	12
22	26	23	**KELLIE PICKLER** 19/A/ARISTA 0001 (10 SS)	Small Town Girl	8
23	24	22	**TRACY LAWRENCE** ROCKY COMFORT 80013 (12 SS)	For Tha Love	3
24	28	25	**JASON ALDEAN** BROKEN BOW 7847 (12 SS)	Jason Aldean	3
25	17	18	**DIXIE CHICKS** COLUMBIA 82876537990/ MUSIC (10 SS) ★	Taking The Long Way	1
26	21	36	**ALAN JACKSON** ARISTA/BNA NASHVILLE 81051 (10 SS)	Precious Memories	1
27	27	17	**DIERKS BENTLEY** CAPITOL NASHVILLE 47727 (10 SS) ★	Long Trip Alone	1
28	30	31	**BROOKS & DUNN** ARISTA NASHVILLE 01863 (10 SS)	Hillbilly Deluxe	1
29	18	13	**ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT** MCA NASHVILLE 000168 (10CA) (10 SS)	Live At Texas Stadium	4
30	16	16	**CLAY WALKER** CURB 78843 (10 SS)	Fall	3
31	31	33	**KENNY CHESNEY** BNA 78562/SONY (10 DB)	This Road And The Radio	1
32	33	32	**THE WRECKERS** MAVERICK/WARNER BROS. 48983/WRN (10 DB) ★	Stand Still, Look Pretty	6
33	32	27	**TRACE ADKINS** CAPITOL NASHVILLE 58727 (10 SS) ●	Dangerous Man	1
34	36	39	**EMERSON DRIVE** MERCURY 000638/MTAC (12 DB)	Countrified	34
35	37	29	**ALAN JACKSON** ARISTA NASHVILLE 81052/BNA (10 SS)	Like Red On A Rose ●	1
36	NEW		**JOHN ANDERSON** WARNER/WARNER BROS. 44433/WRN (10 SS)	Easy Money	36
37	37	55	**HANK WILLIAMS JR.** CURB 78881 (10 DB)	That's How They Do It In Dixie: The Essential Collection	3
38	46	48	**VARIOUS ARTISTS** WORD/CURB/REUNION/WARNER BROS. (10 DB)	Three Wooden Crosses	12
39	35	37	**JASON MICHAEL CARROLL** ARISTA NASHVILLE 01482/SRN (10 SS)	Waitin' In The Country	1
40	43	41	**ERIC CHURCH** CAPITOL NASHVILLE 80765 (10 SS)	Sinners Like Me	1
41	39	40	**MONTGOMERY GENTRY** COLUMBIA 96888 (10 DB) (10 SS)	Some People Change	1
42	34	34	**JOE NICHOLS** UNIVERSAL SOUTH 004788 (10 SS)	11 ●	2
43	38	24	**RODNEY CARRINGTON** CAPITOL NASHVILLE 58698 (10 SS)	King Of The Mountains	10
44	50	50	**BIG & RICH** WARNER BROS. 48478/WRN (10 SS)	Comin' To Your City	3
45	47	44	**JAKE OWEN** BLB 77777 (10 SS)	Startin' With Me	3
46	41	38	**JACK INGRAM** BIG MACHINE 12982 (10 SS)	This Is It	4
47	44	46	**KENNY CHESNEY** BNA 82876 (10 DB) (10 SS)	LIVE: Live Those Songs Again ●	1
48	48	45	**TRAVIS TRITT** WARNER BROS. 74417/RHINO (10 SS)	The Very Best Of Travis Tritt	21
49	42	42	**VARIOUS ARTISTS** SONY BMG/MONTAGE MUSIC GROUP 87029 (10 DB)	Totally Country 6	1
50	45	43	**JOHNNY CASH** LEGACY/COLUMBIA/AMERICAN/LMG 005286/UMG (12 DB)	The Legend Of Johnny Cash	2
51	49	47	**SOUNDTRACK** CMH 1310/WING (7 DB) (10 SS)	Walk The Line	1
52	40	54	**SOUNDTRACK** CMH 2002/MLG/CLG 0001 (10 SS)	Broken Bridges	1
53	54	52	**TOBY KEITH** SHOW DOG-NASHVILLE 000270 (10 DB)	White Trash With Money	3
54	56	55	**CRAIG MORGAN** BROKEN BOW 7707 (10 SS)	Little Bit Of Life	13
55	51	65	**VINCE GILL** MCA NASHVILLE 000021/UMGN (20 SS)	These Days	4
56	58	61	**REBA McENTIRE** MCA NASHVILLE 005386/UMGN (10 SS)	Reba: #1's	3
57	57	60	**FAITH HILL** WARNER BROS. 48741/WRN (10 DB)	Fireflies	3
58	53	59	**KENNY ROGERS** CAPITOL NASHVILLE 83457/CAPITOL (10 SS)	21 Number Ones	8
59	59	56	**JIMMY BUFFETT** MARGARITAVILLE 98332/SRN (10 SS)	Take The Weather With You	1
60	70	70	**HEARTLAND** CURB/CURB LEGACY 78908 (10 SS)	I Loved Her First	3
61	55	49	**WILLIE NELSON / MERLE HAGGARD / RAY PRICE** COUNTRY MUSIC FOUNDATION/LEGACY/UMGN (10 SS)	Last Of The Breed	7
62	66	66	**GEORGE STRAIT** MCA NASHVILLE 000403/UMGN (10 SS)	Somewhere Down In Texas	1
63	63	71	**VARIOUS ARTISTS** MUSIC CLUB 80121/CHARLY BASS (10 SS)	What I Love About Sunday	63
64	60	51	**MARY CHAPIN CARPENTER** DEL 82111/SONY (17 SS)	The Calling	13
65	RE-ENTRY		**REBA McENTIRE** MCA NASHVILLE/CAPITOL/LEGACY/UMGN (10 DB)	The Very Best Of Reba McEntire: 20th Century Masters The Millennium Collection	63
66	57	53	**JOHNNY CASH** SUN/MERCURY SPECIAL PRODUCTS 52550/MADACY (13 SE CD/DVD) ★	JC: Johnny Cash	28
67	64	64	**TRENT TOMLINSON** LYRIC STREET 003265/HOLLYWOOD (10 DB)	Country In My Rock	28
68	52	58	**KENNY ROGERS** MADACY SPECIAL PRODUCTS 52554/MADACY (10 SS)	Kenny Rogers	32
69	62	62	**MARTINA McBRIDE** RCA 71295/SRN (10 DB)	Timeless ●	1
70	RE-ENTRY		**THE ISAACS** DAYSPRING MUSIC 001907 42717 (17 DB)	Big Sky	44
71	67	72	**SARA EVANS** RCA 82876531295 (10 DB)	Real Fine Place ●	1
72	72	67	**BILL ENGVALL** ACE/WARNER BROS. 43772/WRN (10 DB)	15 Degrees Off Cool	13
73	74	74	**GRETCHEN WILSON** EPIC 82183/SRN (10 SS) ●	All Jacked Up ●	1
74	75	75	**MONTGOMERY GENTRY** COLUMBIA 77112/SRN (10 DB)	Something To Be Proud Of: The Best Of 1999-2005 ●	2
75	65	56	**VARIOUS ARTISTS** MADACY SPECIAL PRODUCTS 52561/MADACY (13 SE)	Forever Country	46

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM / ▲ = DEBUT ALBUM / LABEL (FORMAT)	TITLE	PEAK POS.
1	1	9	★1★ **RICKY SKAGGS & BRUCE HORNSBY** ▲ SKAGGY TRAIN/ICARY (MM)	Ricky Skaggs & Bruce Hornsby	1
2	2	2	**NICKEL CREEK** SUGAR HILL 4070/AUD ★	Reasons Why (The Very Best)	1
3	3	36	**OLD CROW MEDICINE SHOW** ULTIMATE 1048	Big Iron World	1
4	11	11	**DOYLE LAWSON & QUICKSILVER** ROUNDER 11568	More Behind The Picture Then The Wall	1
5	8	13	**THE GREENCARDS** SUGAR HILL 3945	Viridian	1
6	6	9	**NICKEL CREEK** SUGAR HILL 3905/4034	Why Should The Fire Die?	1
7	10	45	**THE WAILIN' JENNYS** ROUNDER 11615	Firecracker	1
8	7	21	**VARIOUS ARTISTS** SONY 87178	Do You Remember: Pickin' On Carrie Underwood: The Bluegrass Tribute	1
9	5	25	**STEVE IVEY** MASTER SPECIAL PRODUCTS 52227/MADACY	Best Of Bluegrass	1
10	9	19	**UNCLE EARL** ROUNDER 616512	Waterloo, Tennessee	1
11	RE-ENTRY		**CHRIS THILE** SUGAR HILL 4037/4038	How To Grow A Woman From The Ground	1
12	12	15	**TONY TRISCHKA** ROUNDER 616548	Double Banjo Bluegrass Spectacular	1
13	RE-ENTRY		**THE GRASCALS** ROUNDER 11462	Long List Of Heartaches	1
14	NEW		**VARIOUS ARTISTS** DIRECT SOURCE SPECIAL PRODUCTS 87349	Ultimate Bluegrass	1
15	RE-ENTRY		**VARIOUS ARTISTS** RMG LTC 16233	Gloryland: 30 Bluegrass Gospel Classics	1

BETWEEN THE BULLETS wiessen@billboard.com

WILSON'S 'ONE' HER THIRD NO. 1

Gretchen Wilson logs her third straight No. 1 bow on Top Country Albums—and her third straight top five start on The Billboard 200—as "One of the Boys" opens with 73,000 scans. Wilson's arrival weighs significantly less than her first two opening weeks. "Here for the Party" debuted with 227,000 copies (May 2004) and "All Jacked Up" popped on with 264,000 (September 2005).



Although her debut single "Redneck Woman" ignited a firestorm of fan and critical interest, Wilson's country radio success since then has been sporadic. Of 13 solo or collaborative singles on Hot Country Songs, only four reached the top 10, "Redneck Woman" being her sole No. 1.

The second single and title track from "Boys" rises 41-39 this issue (2.9 million impressions). Lead single "Come to Bed" peaked at No. 32 in the Feb. 25 issue.

Wilson's new set should benefit from series "CMT Diary," which debuts May 25. —*Wade Jessen*

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

Billboard COUNTRY JUN 2 2007

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CHART PEAK POSITION
1	1	3	33	#1 2 WEEKS GOOD DIRECTION® C.CHAMBERLAIN (L.BRYAN,B.THIBODEAU)	Billy Currington ● MERCURY	1
2	3	6	22	MOMENTS J.LEO,T.GENTRY (A.TATE,S.TATE,O.BENO)	Emerson Drive ● MIDAS/NEW REVOLUTION	2
3	4	5	16	HIGH MAINTENANCE WOMAN T.KEITH (T.KEITH,T.WILSON,O.SIMPSON)	Toby Keith ● SHOW DOG NASHVILLE	3
4	6	8	33	TICKS B.ROGERS (B.PAISLEY,A.LOVELACE,T.OWENS)	Brad Paisley ● ARISTA NASHVILLE	4
5	7	7	22	A WOMAN'S LOVE A.KRAUSS (A.JACKSON)	Alan Jackson ●● ARISTA NASHVILLE	5
6	9	9	30	FIND OUT WHO YOUR FRIENDS ARE T.LAWRENCE,J.KING (C.BEATHARD,E.HILL)	Tracy Lawrence ●● ROCKY COMFORT/EOS	6
7	2	1	21	SETTLIN' B.GALLIMORE,K.BUSH,J.NETTLES (J.NETTLES,R.BUSH,T.OWENS)	Sugarland ● MERCURY	1
8	5	2	20	STAND D.HUFF,RASCAL FLATTS (B.DALY,O.ORTON)	Rascal Flatts ● LYRIC STREET	1
9	11	12	11	WRAPPED T.BROWN,G.STRAIT (B.ROBISON)	George Strait ● MCA NASHVILLE	9
10	10	11	17	LUCKY MAN M.WRIGHT,R.ROTHERFORD (O.C.LEE,O.TURNDULL)	Montgomery Gentry ● COLUMBIA	10
11	14	21	6	GREATEST GAINER I TOLD YOU SO D.HUFF,K.URBAN (K.URBAN)	Keith Urban ● CAPITOL NASHVILLE	11
12	12	15	15	LOST IN THIS MOMENT J.RICH,B.KENNY (K.ANDERSON,R.CLAWSON,J.O.RICH)	Big & Rich ● WARNER BROS./WRN	12
13	13	14	20	DON'T MAKE ME B.ROWAN,(M.CANNON,GOODMAN,O.BRYANT,D.BERG)	Bleke Shelton ● WARNER BROS./WRN	13
14	15	17	19	STARTIN' WITH ME J.RITCHEY (J.OWEN,K.MARVELL,J.RITCHEY)	Jeke Owen ● RCA	14
15	16	18	18	JOHNNY CASH M.NADIX (J.RICH,V.MCGEHEE,R.CLAWSON)	Jason Aldean ● BROKEN BOW	15
16	18	20	23	TEARDROPS ON MY GUITAR N.HUBBMAN (T.SWIFT,L.ROSE)	Taylor Swift ● BIG MACHINE	16
17	21	26	8	AIR POWER I NEED YOU B.GALLIMORE,T.MCGRAW,O.SMITH,O.C.LEE,T.LANE	Tim McGraw With Faith Hill ● CURB	17
18	19	19	16	A DIFFERENT WORLD M.A.MILLER,D.OLIVER,(M.NESLER,J.HANSON,T.MARTIN)	Bucky Covington ● LYRIC STREET	18
19	20	22	31	THESE ARE MY PEOPLE T.HEWITT,(R.RUTHERFORD,O.BERG)	Rodney Atkins ● CURB	18
20	22	23	16	I WONDER B.CHANCEY,(K.PICKLER,C.LINDSEY,A.MAYO,R.ROCHELLE)	Kellie Pickler ● BNA	20
21	23	25	12	TOUGH C.MORGAN,PO'DONNELL,N.STEGALL (M.CRISWELL,J.LEATHERS)	Craig Morgan ● BROKEN BOW	21
22	24	24	18	GUYS LIKE ME J.JOYCE (E.CHURCH,O.RUTTAN)	Eric Church ● CAPITOL NASHVILLE	22
23	25	27	14	A LITTLE MORE YOU W.KIRKPATRICK,LITTLE BIG TOWN (W.KIRKPATRICK,K.ROADS,P.SWEET,R.FAIRCHILD,J.WESTBROOK)	Little Big Town ● EQUITY	23
24	26	29	17	ALL MY FRIENDS SAY J.STEVENS (L.BRYAN,J.STEVENS,L.WILSON)	Luke Bryan ● CAPITOL NASHVILLE	24
25	28	31	18	I GOT MORE M.WRIGHT,R.RUTHERFORD (J.COLLINS,R.RUTHERFORD)	Cole Degge And The Lonesome ● COLUMBIA	25
26	26	30	16	THAT KIND OF DAY D.HUFF,C.WISEMAN (S.BUXTON,J.STOVER,G.BARNHILL)	Sarah Buxton LYRIC STREET	26
27	27	26	22	ISN'T SHE C.BLACK,CAROLINA HAIN (R.BOYEN,P.DOUGLAS,R.HARBIN)	Caroline Rain ● EQUITY	27
28	30	33	15	LIVIN' OUR LOVE SONG D.GEHMAN (J.M.CARROLL,O.MITCHELL,T.GALLOWAY)	Jason Michael Carroll ● ARISTA NASHVILLE	28
29	35	37	8	HOW I FEEL M.MCBRIDE (M.MCBRIDE,C.LINDSEY,A.MAYO,B.WARREN,B.WARREN)	Martina McBride ● RCA	29
30	31	32	14	DIRTY GIRL G.FUNDIS (R.RUTHERFORD,T.SHAPIRO)	Terri Clark ● BNA	30
31	32	39	8	I WANNA FEEL SOMETHING C.BEATHARD,K.BEARD,T.ADKINS (O.C.LEE,T.LANE)	Trace Adkins ● CAPITOL NASHVILLE	31
32	33	34	9	FALL K.STEGALL (C.MILLS,S.LEMAIRE,S.MINOR)	Clay Walker ● ASYLUM-CURB	32
33	34	35	12	TENNESSEE J.LEVENTHAL,R.DEPOFI (J.HARP)	The Wreckers ● MAVERICK/WARNER BROS./WRN	33
34	37	42	6	MEASURE OF A MAN J.SLOVER (R.FOSTER,G.SAMPSON)	Jack Ingram ● BIG MACHINE	34
35	HOT SHOT DEBUT		1	IF YOU'RE READING THIS R.CLARK (T.MCGRAW,B.WARREN,B.WARREN)	Tim McGraw ● CBS-TV	35
36	38	38	5	FAMOUS IN A SMALL TOWN F.RIDDELL,M.WRUCKE (M.LAMBERT,T.HOWARD)	Miranda Lambert ● COLUMBIA	36
37	36	36	17	SAY YES D.DRAKE,B.DECKER (B.JAMES,D.SCHLITZ,J.TURNER)	Dusty Drake ● BIG MACHINE	36
38	39	40	5	JUST MIGHT HAVE HER RADIO ON L.REYNOLDS,T.TOMLINSON (T.TOMLINSON,A.UNDERWOOD)	Trent Tomlinson ● LYRIC STREET	38
39	41	46	4	ONE OF THE BOYS G.WILSON,J.RICH,M.WRIGHT (G.WILSON,R.RUTHERFORD,B.TEHEN)	Gretchen Wilson ● COLUMBIA	39
40	40	41	11	SHE AIN'T RIGHT D.JOHNSON,(N.THRASHER,M.DULANEY,W.MOBLEY)	Lee Brice ● ASYLUM-CURB	40
41	44	50	3	ANOTHER SIDE OF YOU M.WRIGHT,B.ROWAN,(C.CHAMBERLAIN,J.JOHNSON)	Joe Nichols ● UNIVERSAL SOUTH	41
42	NEW		1	BECAUSE OF YOU R.MCENTIRE,T.BROWN,(K.CLARKSON,B.MOODY,D.HODGES)	Reba McEntire Duet With Kelly Clarkson ● MCA NASHVILLE	42
43	42	53	4	I'LL STAND BY YOU N.LYTHGOE,K.WARWICK,R.CURTIS (C.HYNDE,B.STEINBERG,T.KELLY)	Carrie Underwood ● FREMANTLE/19	42
44	43	47	6	DAISY B.GALLIMORE,(D.TOLLIVER,A.SMITH,C.WARWICK)	Halfway To Hazard ● MERCURY	43
45	NEW		1	EVERYDAY AMERICA B.GALLIMORE,K.BUSH,(J.NETTLES,K.BUSH,L.CARVEN)	Sugarland ● MERCURY	45
46	55	–	2	SUNDAY MORNING IN AMERICA J.STEELE,(K.ANDERSON,R.RUTHERFORD,J.STEELE)	Keith Anderson ARISTA NASHVILLE	46
47	46	43	7	WHAT YOU GIVE AWAY V.GILL,J.HOBBS,J.NIEBANK,(V.GILL,A.ANDERSON)	Vince Gill With Sheryl Crow ● MCA NASHVILLE	43
48	NEW		1	LOST B.GALLIMORE,F.HILL,(K.DIDGUARDI,M.ALLAN)	Faith Hill WARNER BROS./WRN	48
49	51	56	3	YOU'RE GONNA LOVE ME B.CANNON,(A.GORLEY,B.SIMPSON)	Chris Young ● RCA	49
50	49	51	14	MISSING YEARS A.S.MARTIN,(P.HOWELL,D.O'BRIEN,O.GRAY)	Little Texee ● MONTAGE	45
51	52	–	3	YOU NEVER TAKE ME DANCING R.D.JACKSON,T.TRITT,(R.MARX)	Trevie Tritt CATEGORY 5	51
52	53	48	7	THAT SCARES ME M.WRIGHT,J.NIEBANK,(A.GORLEY,R.RUTHERFORD,G.TEREN)	Van Zant ● COLUMBIA	48
53	47	45	10	WHAT I DID LAST NIGHT B.BEAVERS,(C.BRITT,B.PINSON)	Catherine Britt ● RCA	39
54	50	54	6	GOD DON'T MAKE MISTAKES M.BRIGHT,(A.PETRAGLIA,M.LINDSEY)	Jamie O'Neal ● CAPITOL NASHVILLE	47
55	48	52	10	LAST GOOD TIME FLYNNVILLE TRAIN,(D.BARRIX,(C.WISEMAN,N.COTY)	Flynnville Train ● SHOW DOG NASHVILLE	47
56	54	57	3	THE ONE IN THE MIDDLE J.SCAIFE,(S.JOHNS,L.MUTTON,J.SELLERS)	Sarah Johns BNA	54
57	57	–	2	LAST TRAIN RUNNING WE 3 KINGS,F.MYERS,(S.WILLIAMS,W.BRANDT,B.BRANDT,F.J.MYERS)	Whiskey Falls ● MIDAS/NEW REVOLUTION	57
58	58	60	3	ALL I NEED B.J.WALKER JR.,R.TERMINI,(S.SMITH,E.HILL)	Donovan Chapman ● CATEGORY 5	58
59	NEW		1	DAYS OF THUNDER B.JAMES,(B.JAMES,A.MAYO)	Mark Wills EQUITY	59
60	56	55	6	LIVIN' IN THE HERE AND NOW F.ROGERS,(D.WORLEY,B.JONES)	Darryl Worley ●● 903 MUSIC	54



Third single from "It Just Comes Natural" is singer's 25th top 10. He first cracked that part of the chart in August 1991 with "Overboard."



Duet is "Idol" winner's second country chart entry; "A Moment Like This" charted for one week in October 2002. "Reba Duets" album streets Sept. 18.



Georgia native bows with lead single from forthcoming album titled "Familiar Stranger," tentatively slated for release in September.

HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release

ARTIST / Title / LABEL / (Score)	Chart Rank
COUNTRY	
Good Directions MERCURY (90.7)	1
Moments MIDAS (81.8)	2
High Maintenance Woman SHOW DOG NASHVILLE (78.7)	3
Ticks ARISTA NASHVILLE (85.1)	4
A Woman's Love ARISTA NASHVILLE (88.4)	5
Find Out Who Your Friends Are ROCKY COMFORT (88.4)	6
Wrapped MCA NASHVILLE (89.3)	8
Lucky Man COLUMBIA (94.7)	10
Don't Make Me WARNER BROS. (87.7)	13
Startin' With Me RCA (88.2)	14
I Need You CURB (95.4)	17
A Different World LYRIC STREET (78.7)	18
These Are My People CURB (78.0)	18
I Wonder BNA (84.8)	20
Tough BROKEN BOW (88.3)	21
Livin' Our Love Song ARISTA NASHVILLE (88.8)	28
Dirty Girl BNA (79.9)	30
I Wanna Feel Something CAPITOL NASHVILLE (85.2)	31
Fall ASYLUM-CURB (90.3)	32
Measure Of A Man BIG MACHINE (78.2)	34
Famous In A Small Town COLUMBIA (75.7)	36
Say Yes BIG MACHINE (84.8)	37
Just Might Have Her Radio On LYRIC STREET (75.8)	38
One Of The Boys COLUMBIA (76.8)	39
I'll Stand By You FREMANTLE/19 (84.9)	43
Daisy MERCURY (84.4)	44
What You Give Away MCA NASHVILLE (90.1)	47
You're Gonna Love Me RCA (82.2)	48

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BETWEEN THE BULLETS wjessen@billboard.com

McGRAW, HILL MAKE CHART A FAMILY AFFAIR

Tim McGraw struck a nerve with a previously unheard war theme titled "If You're Reading This" at the May 15 Academy of Country Music Awards, which takes the Hot Shot Debut on Hot Country Songs at No. 35 (3.3 million impressions). Programmers at 50 monitored stations scrambled to get the TV audio of that moving performance on the air, and sources at Curb say that a studio version of the song is not yet available. Label sources say their focus remains on McGraw's duet with



Faith Hill, "I Need You," which achieves Airpower (21-17) with 14.9 million impressions in its eighth chart week. Hill also premiered a new solo single on the ACM show, which arrived at radio during the tracking week. "Lost" opens at No. 48 with spins detected at 45 monitored stations (1.1 million impressions). The new song will be included on a forthcoming greatest-hits package that has not yet been assigned a street date.

—Wade Jessen

HOT LATIN SONGS®: A panel of 700 stations (25 Latin pop, 12 tropical, 13 Latin rhythm, 50 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. • 2007 Nielsen Business Media, Inc. All rights reserved. TOP LATIN ALBUMS: See Charts Legend for data and publications. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUN 2 2007

LATIN Billboard

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SALES DATA COMPILED BY nielsen SoundScan

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / PRODUCER(S) / COMPOSER(S)	ARTIST / IMPRINT / PROMOTION LABEL
1	1	7	**GREATEST GAINER** DIMELO (SONY BMG MEXICO, SONY BMG U.S. LATIN) / ENRIQUE IGLESIAS, ANDRES LEONARDO LOPEZ, ENRIQUE IGLESIAS	Enrique Iglesias INTERSCOPE/UMLE
2	2	4	**IMPACTO** EL CANTRI, W. PEREZ	Daddy Yankee Featuring Fergie EL CARTEL INTERNACIONAL
3	4	5	**SI NOS QUEDARA POCO TIEMPO** (CORRI) LAVERNIEUX, E. ELIZALDE-RUIZ	Cheyanne SONY BMG NORTE
4	3	6	**BENDITA TU LUZ** E. ELIZALDE-RUIZ, C. CUEVAS, S. VALLINA	Marana WARNER LATINA
5	5	5	**IGUAL QUE AYER** (CO. MEGAMIX CON J. VALQUEZ Y NIEVES R.PINA)	R.K.M. & Ken-Y PINA, LIBERTELA, LATINO
6	6	5	**SOLA** A. DE LEON, C. PADILLA, M.L. DELGADO	Hector "El Father" EL MACHETE
7	12	4	**ERES PARA MI** J. LUNDSKOG, C. LOPEZ, J. MENEGAS, A. TAUSTO	Juliete Venegas SONY BMG NORTE
8	7	5	**MIL HERIDAS** A. MATEUS, E. PICO	Cuisillos MUSART, SAN ROA
9	8	5	**DAME UN BESO** A. MUNOZ, P. MARTINEZ, O.VALENTINO	Intocable EMI TELEVISA
10	9	5	**PEGAO** (FOR A TOMBOY) (CO. MEGAMIX) LEVY, J. MARTIN, R. SUAREZ, V. TORRES	Wisin & Yandel Featuring Los Vaqueros WY, MACHETE
11	10	5	**PEGATE** (FOR A TOMBOY) J. TORRES, JR. MARTIN, R. SUAREZ, V. TORRES	Ricky Martin SONY BMG NORTE
12	11	5	**THE WAY SHE MOVES** A. HAMM, M. LOPEZ, A. TAMEZ	Zion Featuring Akon UNIVERSAL, MOTOWN
13	13	20	**DETALLES** (CO. TORO DEL NORTE, DJ HERNANDEZ)	Los Tigres Del Norte FONOVISA
14	15	22	**TODO CAMBIO** (CO. SONY BMG, DJ BRUNO, J.L. ORTEGA)	Camila SONY BMG NORTE
15	14	5	**TORRE DE BABEL** (CO. SANTANDER/J. BETANCOURT de SANTANDER)	David Bisbal VALE UNIVERSAL LATINO
16	16	7	**TU RECUERDO** (TOMAS J. TORRES)	Ricky Martin Featuring La Man De Chambao Y Tommy Torres SONY BMG NORTE
17	26	43	**LLORARAS** (CO. MEGAMIX OF HATSUET J. NIEVES)	R.K.M. & Ken-Y PINA, LIBERTELA, LATINO
18	17	12	**CADA VEZ QUE PIENSO EN TI** (CO. MEGAMIX BY R. SUAREZ, V. TORRES, J. MARTIN)	Los Crenderos Del Pasito Duranguense De Alfredo Ramirez SIDA TOMASICA
19	23	31	**MI CORAZONCITO** A. SANTOS, A. SANTOS, M. SANTOS	Aventura PREMIUM LATIN
20	18	8	**Y SI VOLVIERA A NACER** (CO. MEGAMIX BY J. NIEVES, R. SUAREZ, V. TORRES)	Alegres De La Sierra SIDA, TOMASICA
21	21	25	**SIENTE EL BOOM** (DUTTI FJ GUAN /CO. EL BARRIO/S. DUTTI DE LA SUERTE/J.ZORILLO, EJ GUAN)	Tito "El Bambino" Featuring Baby Rasta EMI TELEVISA
22	19	5	**ESE** (J.GUILLEN (CO.EDS))	Conjunto Primavera FONOVISA
23	24	28	**QUE ME DES TU CARINO** (J. GUERRA J.J. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISA
24	27	28	**OJALA** (M.BASILIO, M. ALEGRIA)	Marco Antonio Solis FONOVISA
25	20	5	**ESO Y MAS** (CHRISTIAN CASTRO)	Jose Sebastian MILESTONE, SONY BMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / PRODUCER(S) / COMPOSER(S)	ARTIST / IMPRINT / PROMOTION LABEL
26	17	15	**MANDA UNA SENAL** (CO.PRODUCER (DESIGNATED))	Mana WARNER LATINA
27	25	31	**OON'T MATTER** A.THAM / J.N.THAM, E.HARTEN	Akon KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
28	28	42	**NENA** C. JUAN, M. ROSS, M. ROSE & K. KLOKOSNITZ (C.JUAN/NENA)	Miguel Bose Featuring Paulina Rubio WARNER LATINA
29	24	17	**QUE HICISTE** M. ANTHONY, L.O. REYES, J. JOYCE, J. ROMERO, M. ANTHONY	Jennifer Lopez EPIC, SONY BMG NORTE
30	36	20	**ME DUELE AMARTE** A. CUEVAS, I.TEJEDA, S. CRUZ, F. SANCHEZ	Reik SONY BMG NORTE
31	33	33	**ES COSA DE EL** L.ESPINAR / C.S.ESPINAR	Beyonce & Shakira SONY BMG NORTE
32	35	23	**BIEN BILLA (LAR BELLO EMBUSTERO** (TRIGUEROS/GOMEZ/GARCIA/M. D.RODRIGUEZ/ J.TRIGUERO /FERNANDEZ/J.QUESADA)	MUSIC WORLD/LATIMA SONY/BMG NORTE
33	30	5	**QUE LOCURA** (PRODUCER (DESIGNATED))	Ivy Queen SENCILLOS
34	32	26	**NO TE PIDO FLORES** A.MONTES, F.GARCIA, J.SILVEIRA	Pesty Lu UNIVERSAL LATINO
35	31	5	**NO TE VEO** (MIC LEE/S.RAMIREZ)	Casa De Leones SONY BMG LATINO
36	30	44	**COMO TE VA MI AMOR** (CO.AUTHORIZED DJ DURANGO (R.ZUNIGA)	Los Horoscopos De Durango EMI
37	45	38	**AYUDAME** (CO.PRODUCER (DESIGNATED))	Paulina Rubio UNIVERSAL LATINO
38	re-entry		**QUIZAS** (P.M.TELEVISION)	Tony Dize WY, MACHETE
39	31	27	**ME DUELE ESCUCHAR TU NOMBRE** (J.L. GUERRA/J.J. GUERRA/E.CASTILLO/J.L. TORRES)	Grupo Montez De Durango
40	41	32	**LA LLAVE DE MI CORAZON** (J.J. GUERRA/J.L.GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISA
41	45	–	**BASTA YA** (CO.PRODUCER (DESIGNATED))	Conjunto Primavera FONOVISA
42	37	30	**UN IDIOTA COMO YO** (CO.PRODUCER (DESIGNATED))	Duelo SONY BMG NORTE
43	50	–	**POR AMARTE ASI** (CO.PRODUCER (DESIGNATED))	Alacranes Musical EMI LATIN
44	39	40	**LA OTRA** (CONTO, M.ANTHONY, J.E.CAMPOS)	Ilegales Featuring Monchy Y Alexandra UNIVERSAL LATINO
45	36	–	**DE TI EXCLUSIVO** (CO.PRODUCER (DESIGNATED))	La Arrolladora Banda El Limon SIDA TOMASICA
46	re-entry		**COMO ENTENDER** (J.L. PINA/J.J. PINA/J.GUERRA)	Jennifer Pena UNIVISION
47	49	47	**HOY TENGO GANAS DE TI** A.POCES (MEGA/CAMPO)	Ricardo Montaner EMI TELEVISA
48	re-entry		**INVISIBLE** C.CARRAL (JENNY (E.PAU)	Pesado UNIVISION
49	46	50	**Y AQUI ESTOY** K.PAZ DE LA SIERRA & GABRIEL	K-Paz De La Sierre Duet With Ana Gabriel SIDA TOMASICA
50	NEW		**DALE PA' TRA (BACK IT UP)** MATEUS, ALVARINO, A.MATEUS, E.PICO, J.ALVARINO	Nobuh DISCO PISTA CRUZ, MACHETE



Puerto Rican star reverses trajectory and scores 22-11 with a 25% audience gain as the song enjoys heavy airplay in Florida and Texas markets.



Sing your guts! The release of its album "Todo Cambio" in Camila proves storying power by locking heavy airplay on top 10 with the title track.



Sony Libe earns the largest audience among new releases gain at No. 36, as Mr. "Outdoor re-enters at number 38 on peak position.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / LABEL (CATALOG) / FORMAT(S)	PEAK
1	3	42	**GREATEST GAINER** **THUMBS UP, TOMMY!** Hoy Fuer Los Bongoseros / SONY BMG NORTE 79255/RMG/RCA (13.98) CD	1
2	1	2	**VICENTE FERNANDEZ** Historia De Un Idolo (RCA/SONY BMG LATIN) 2CD	1
3	2	1	**LAST SHOW 2007** **MARCO ANTONIO SOLIS** La Mejor... Coleccion / FONOVISA 7531 (A&S) (15.98)	3
4	4	2	**JENNIFER LOPEZ** Como Ama Une Mujer / EPIC 79149 (SONY BMG NORTE) (13.98)	1
5	5	5	**AVENTURA** K.O.B.: Live / PREMIUM LATIN 82666-50844 (SONY BMG) / MOVIE (15.98 CD/DVD)	2
6	6	5	**CALLE 13** Residente O Visitante / SONY BMG NORTE 83173 (15.98)	1
7	7	5	**R.K.M. & KEN-Y** Commemorative Edition / PINA LIBERTELA/UNIVERSAL LATINO (19.98 CD/DVD)	4
8	8	7	**MANA** Amar Es Combatir / WARNER LATINA 42987 (18.98)	2
9	9	7	**CHAYANNE** Mi Tiempo / SONY BMG NORTE 86119 (15.98)	2
10	10	7	**IVY QUEEN** Sentimiento / UNIVISION 311043 (12.98)	3
11	11	7	**JUAN LUIS GUERRA Y 440** La Llave De Mi Corazon / EMI 51574 (A 50.98) (14.98)	1
12	12	17	**VALENTIN ELIZALDE** Vencedor / UNIVERSAL LATINO 000411 (18.98) 2	1
13	13	5	**LA ORIGINAL DE PUEBLO NUEVO** Grandes Hits Album Versions / EMI TEL 69234 (CD)(T) (13.98)	1
14	14	5	**LOS CRENDEROS DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** Perros, Reyes Mis Crenderos / SIDA 1220(CD) (13.98)	1
15	15	5	**MIGUEL BOSE** Papito / WARNER LATINA 2599(CD) (18.98)	1
16	16	5	**LOS TUCANES DE TUMBES** La Mejor... Coleccion De Corridos / UNIVISION 311102(CD) (18.98)	1
17	17	5	**DON OMAR** King Of Kings / D. OMAR/ MACHETE (15.98)	1
18	18	5	**GRUPO BRYNDIS** Solo Pienso En Ti / SIDA 1219(CD) (13.98) 2	1
19	NEW		**JAE-P/KINTO SOL** Encuentros Musicales / UNIVISION 311103(CD) (13.98)	19
20	19	19	**XTREME** Heciendo Historia / LA CALLE 3700015(CD) (13.98)	1
21	20	5	**LOS CUATES DE SINALOA** Pura Sierreno Bravo / SONY BMG NORTE 04734 (13.98)	1
22	21	–	**ROBERTO CARLOS** Grandes Exitos / EMI LATIN 865 50(CD) (13.98) 2	1
23	22	14	**JENNI RIVERA** Mi Vida Loca / FONOVISA 3031(CD) (12.98)	1
24	23	5	**BRONCO / LOS SUNIS / LOS TEMERARIOS** B.S.T. 2 / FONOVISA 3031(CD) (15.98)	1
25	11	35	**BANDA GUASAVENSE** Dedicado A Ti / CUENTA DE(MX) DAUGHTER/CAL / LATINO (11.98)	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / LABEL (PRICE)	PEAK
26	NEW		**PATRULLA 81** En Concierto / DEA 7774(HL) (1.98)	26
27	23	32	**TITO NIEVES** Canciones Clasicas De Marco Antonio Solis / LA CALLE 3700015(CD) (15.98)	23
28	24	15	**WISIN & YANDEL** Pa'l Mundo / MACHETE 151(CD) (15.98)	1
29	29	23	**LOS TIGRES DEL NORTE** Detalles Y Emociones / FONOVISA 3030(A&S) (12.98)	2
30	25	5	**MARCO ANTONIO SOLIS** La Historia Continua... Parte II / FONOVISA 3030(A&S) (12.98) 2	1
31	27	44	**RICKY MARTIN** Ricky Martin: MTV Unplugged / SONY BMG NORTE 82876(CD) (15.98) 2	1
32	32	24	**BETO QUINTANILLA** Tragedias Reales De La Vida / UNIVISION 311102(CD) (18.98)	1
33	34	5	**VARIOUS ARTISTS** WY Records Presents: Los Vaqueros / WY/MACHETE/UMLATINO (13.98) 2	1
34	36	40	**MONCHY & ALEXANDRA** Exitos / A & N SONY BMG NORTE (13.98)	1
35	37	25	**CUISILLOS** Mi Herida / MUSART (BMG/SONY) (13.98)	1
36	34	62	**RICARDO MONTANER** Las Mejores Canciones Del Mundo / EMI 51(LG)(A 50)(T) (13.98)	1
37	35	33	**ALACRANES MUSICAL** Linea De Oro / SIDA 1219(A) (13.98)	1
38	38	37	**JULIETA VENEGAS** Limon Y Sal / SONY BMG NORTE 83417(13.98) 2	1
39	26	5	**MARCO ANTONIO SOLIS** La Historia Continua... Parte II / FONOVISA 3015(A&S) (12.98) 2	26
40	40	5	**LOS CAMINANTES** Lo Mas Chulo, Chulo, Chulo / SONY BMG NORTE 05002 (12.98) 2	1
41	41	5	**VALENTIN ELIZALDE** Lobo Domesticado / UNIVERSAL LATINO 000411 (21.98)	1
42	70	15	**LOS HORIZONTES DE LA SIERRA** Los Humildes Ya Lo Migo / EXITOS 3(CD) 4193(A&S) (12.98)	42
43	39	31	**VARIOUS ARTISTS** Don Omar Presents, El Pentagono / DON OMAR 111(CD) (13.98)	1
44	47	5	**LOS TERNIBLES DEL NORTE** 30 Corridos: Historias Norteras / MUSIC 1995 (CD) (13.98)	44
45	43	5	**CAMILA** Todo Cambio / SONY BMG NORTE 78072 (14.98)	45
46	42	38	**LA SA ESTACION** El Mundo Se Equivoca / SONY BMG NORTE 86121(15.98) 2	1
47	42	38	**ANA GABRIEL** La Reina Canta A Mexico / SONY BMG NORTE 86121(15.98) 2	1
48	49	51	**LOS TEMERARIOS** Linea De Oro / SIDA 1219(A) (13.98)	1
49	48	36	**BRONCO / LOS SUNIS / LOS TEMERARIOS** BBT / FONOVISA 3027(CD) (15.98)	1
50	30	57	**ANDREA BOCELLI** Amor / SUGARMUSIC/DECCA/UNIVERSAL LATINO (18.98)	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / LABEL (PRICE)	PEAK
51	47	7	**VARIOUS ARTISTS** 30 Corridos: Muy Perrones / DEA 1(CD) (13.98)	51
52	NEW		**SPANISH HARLEM ORCHESTRA** United We Swing / SHO 8(CD)(EXT) (14.98)	52
53	44	26	**CONJUNTO ARMONIER** Las #1 De Los No. 1 Del Pasito Duranguense / MEGAMIX 1(CD) (13.98)	1
54	46	28	**GRACIELA BELTRAN** Promesas No / DISCOS BELTRAN 1(CD) (13.98)	24
55	45	34	**YURIDIA** Heble El Corazon / EMI 51(LG)(A 50)(T) (13.98)	1
56	55	36	**R.K.M. & KEN-Y** Masterpiece: Nuestra Obra Maestra / PINA LIBERTELA/UNIVERSAL LATINO (13.98)	1
57	57	5	**ALACRANES MUSICAL** La Mejor... Coleccion / UNIVISION 311103(CD) (18.98)	1
58	59	50	**DIANA REYES** Te Voy A Mostrar / SONY BMG NORTE 51891 (12.98)	1
59	50	5	**KINTO SOL** Los Hijos Del Maiz / UNIVISION 311103(CD) (12.98)	1
60	44	45	**REYLI** Reylimo / SONY BMG NORTE 86846 (14.98)	1
61	53	54	**LOS NORDICOPOS DE OURANGO** Desatados / SIDA 1220(A) (13.98)	1
62	74	68	**EL CHAPO DE SINALOA** La Nocha Perfecta / SIDA 1220(A) (13.98)	1
63	75	66	**DADDY YANKEE** Barrio Fino: En Directo / EL CARTEL INTERNACIONAL/INTERSCOPE (13.98) 2	1
64	67	61	**BANDA PALY Y SUS AMIGOS DE NORTE** 30 Corridos: Historias Norteras / PRISME 1660 (14.98)	1
65	69	37	**RBD** Celestial / EMI 51(LG)(A 50)(T) (13.98)	1
66	64	49	**ALEXANDRE PIRES** Exitos, Solo Para Usted / SONY BMG 82876(CD) (15.98)	1
67	re-entry		**ALACRANES MUSICAL** Linea De Oro / UNIVISION 311103(CD) (18.98)	1
68	52	5	**VALENTIN ELIZALDE** El Idolo Y Sus Canciones / UNIVERSAL LATINO 000411 (18.98)	1
69	65	53	**VARIOUS ARTISTS** NOW Latino 2 / SONY BMG/UNIVERSAL/EMI/WARNER/UMLATINO/SONY BMG/UNIVERSAL LATINO (19.98 CD/DVD)	1
70	66	5	**LOS ESPECIALES DE PUEBLO NUEVO** Los #1 De Los Especiales / SIDA 1220(A) (13.98)	1
71	54	60	**LOS BUKIS** 30 Recuerdos / UNIVISION 311103(CD) (11.98)	1
72	56	52	**HECTOR "EL FATHER"** The Bad Boy / EL MACHETE 151(CD) (15.98)	1
73	re-entry		**PAULA CONTRERAS** Linea De Oro: Caliente, Caliente Y Muchos Exitos Mas... / SIDA 1220(A) (13.98)	1
74	71	59	**PESADO** Exitos / UNIVISION 311057(CD) (18.98)	21
75	re-entry		**GRUPO BRYNDIS** Remezclados Y Remasterizados / SIDA 1219(A) (13.98)	1

AIRPLAY MONITORED BY nielsen BDS

SALES DATA COMPILED BY nielsen SoundScan

AIRPLAY CHARTS: Panels of 26 Latin pop, 12 tropical, 12 Latin rhythm, 80 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

LATIN

Billboard DANCE

JUN 2 2007

[illegible] See chart legend [illegible]

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NOS QUEDARA POCO TIEMPO / CHAYANNE (SONY BMG NORTE)
2	2	DIMELO / ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	TODO CAMBIO / CAMILA (SONY BMG NORTE)
4	4	BENDITA TU LUZ / MANA (WARNER LATINA)
5	6	ERES PARA MI / JULIETA VENEGAS (SONY BMG NORTE)
6	8	NENA / MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
7	7	ME MUERO / LA 5A ESTACION (SONY BMG NORTE)
8	5	TU RECUERDO / RICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
9	13	ME DUELE AMARTE / REIK (SONY BMG NORTE)
10	9	QUE ME DES TU CARINO / JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
11	15	AYUDAME / PAULINA RUBIO (UNIVERSAL LATINO)
12	17	PEGATE / RICKY MARTIN (SONY BMG NORTE)
12	22	BEAUTIFUL LIAR/BELLO EMBUSTERO / BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA/SONY BMG NORTE)
14	14	SI TU NO ESTAS / SIN BANDERA (SONY BMG NORTE)
15	34	COMO ENTENDER / JENNIFER PENA (UNIVISION)

RHYTHM

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	IMPACTO / DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
2	2	IGUAL QUE AYER / R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
3	3	SOLA / HECTOR "EL FATHER" (VI/MACHETE)
4	4	SIENTE EL BOOM / TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISA)
5	6	THE WAY SHE MOVES / ZION FEATURING AKON (UMG/UNIVERSAL MOTOWN)
6	5	PEGAO / WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
7	12	LLORARAS / R.K.M. & KEN-Y (UNIVERSAL LATINO)
8	7	DON'T MATTER / AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	9	QUE LLOREN / IVY QUEEN (UNIVISION)
12	19	NO TE VEO / CASA DE LEONES (WARNER LATINA)
11	10	DIMELO / ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
12	25	QUIZAS / TONY DIZE (WY/MACHETE)
13	11	LOS INFIELES / AVENTURA (PREMIUM LATIN)
14	22	LEAN LIKE A CHOLO / DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
12	18	MI CORAZONCITO / AVENTURA (PREMIUM LATIN)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	MIL HERIDAS / CUISILLOS (MUSART/BALBOA)
2	1	DAME UN BESO / INTOCABLE (EMI TELEVISA)
3	3	DETALLES / LOS TIGRES DEL NORTE (FONOVISA)
4	5	CADA VEZ QUE PIENSO EN TI / LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
	4	Y SI VOLVIERA A NACER / ALEGRES DE LA SIERRA (EDIMAL/VIVA)
6	7	DIME QUIEN ES / LOS RIELEROS DEL NORTE (FONOVISA)
7	6	ESE / CONJUNTO PRIMAVERA (FONOVISA)
	10	ES COSA DE EL / GRACIELA BELTRAN (UNIVISION)
9	13	LA NOCHE PERFECTA / EL CHAPO DE SINALOA (DISA)
10	8	COMO TE VA MI AMOR / LOS HOROSCOPOS DE DURANGO (DISA)
11	9	ME DUELE ESCUCHAR TU NOMBRE / GRUPO MONTEZ DE DURANGO (DISA)
12	18	BASTA YA / CONJUNTO PRIMAVERA (FONOVISA)
13	12	UN IDIOTA COMO YO / DUELO (UNIVISION)
14	17	POR AMARTE ASI / ALACRANES MUSICAL (UNIVISION)
15	11	DE TI EXCLUSIVO / LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)
1	1	MARCO ANTONIO SOLIS / LA MEJOR... COLECCION (FONOVISA/UG)
2	1	JENNIFER LOPEZ / COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
3	3	MANA / AMAR ES COMBATIR (WARNER LATINA)
4	2	CHAYANNE / MI TIEMPO (SONY BMG NORTE)
5	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS / GREATEST HITS ALBUM VERSIONS (EMI TELEVISA)
6	4	MIGUEL BOSE / PAPITO (WARNER LATINA)
7	5	ROBERTO CARLOS / GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
8	6	MARCO ANTONIO SOLIS / LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
9	7	RICKY MARTIN / RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
10	12	RICARDO MONTANER / LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISA)
11	11	JULIETA VENEGAS / LIMON Y SAL (SONY BMG NORTE)
12	9	MARCO ANTONIO SOLIS / LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
12	19	CAMILA / TODO CAMBIO (SONY BMG NORTE)
14	13	LA 5A ESTACION / EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	10	ANDREA BOCELLI / AMOR (SUGAR/UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)
1	8	LUNY TUNES & TAINY / MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
2	2	CALLE 13 / RESIDENTE O VISITANTE (SONY BMG NORTE)
3	1	R.K.M. & KEN-Y / COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
4	3	IVY QUEEN / SENTIMIENTO (UNIVISION/UG)
5	4	DON OMAR / KING OF KINGS (VI/MACHETE)
		JAE-P/KINTO SOL / ENCUENTROS MUSICALES (UNIVISION/UG)
7	5	WISIN & YANDEL / PAL MUNDO (MACHETE)
8	6	VARIOUS ARTISTS / WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
9	7	VARIOUS ARTISTS / DON OMAR PRESENTA: EL PENTAGONO (VI/MACHETE)
10	9	R.K.M. & KEN-Y / MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
11	11	KINTO SOL / LOS HIJOS DEL MAIZ (UNIVISION/UG)
12	12	DADDY YANKEE / BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
13	10	HECTOR "EL FATHER" / THE BAD BOY (VI/MACHETE)
14	13	CALLE 13 / CALLE 13 (WHITE LION/SONY BMG NORTE)
15	14	R.K.M. & KEN-Y / MASTERPIECE: SOLD OUT (PINA/PR/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)
1	1	VICENTE FERNANDEZ / HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	3	VALENTIN ELIZALDE / VENCEDOR (UNIVERSAL LATINO)
	6	LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ / RECIO, NECIO MIS CREADOREZ (DISA)
4	4	LOS TUCANES DE TIJUANA / LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
5	5	GRUPO BRYNDIS / SOLO PIENSO EN TI (DISA)
6	9	LOS CUATES DE SINALOA / PURO SIERRENO BRAVO (SONY BMG NORTE)
7	7	JENNI RIVERA / MI VIDA LOCA (FONOVISA/UG)
8	11	BRONCO / LOS BUKIS / LOS TEMERARIOS / B.B.T. 2 (FONOVISA/UG)
9	2	BANDA GUASAVENA / DEDICADO A TI (STARMEX/UNIVERSAL LATINO)
10	—	PATRULLA 81 / EN CONCIERTO (DISA)
11	8	LOS TIGRES DEL NORTE / DETALLES Y EMOCIONES (FONOVISA/UG)
12	10	BETO QUINTANILLA / TRAGEDIAS REALES DE LA VIDA (UNIVISION/UG)
13	14	CUISILLOS / MIL HERIDAS (MUSART/BALBOA)
14	13	ALACRANES MUSICAL / LINEA DE ORO (DISA)
15	15	LOS CAMINANTES / LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	3	9	#1 1 WK GLAMOROUS / FERGIE FEAT. LUDACRIS WILL.I.AM/A&M PROMO/INTERSCOPE
2	4	10	CHANGE / KIMBERLEY LOCKE CURB PROMO
3	5	7	I WANT YOUR LOVE / JODY WATLEY AVITONE PROMO/PEACE BISQUIT
4	7	9	YOU'RE THE ONE / DNO MINDTRAIN PROMO/ASTRALWERKS
5	2	7	BEAUTIFUL LIAR / BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
6	10	4	QUE HICISTE / JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
7	1	10	READ MY MIND / THE KILLERS ISLAND PROMO/IDJMG
8	9	9	HE'S ALIVE / A GIRL CALLED JANE ISLAND PROMO/IDJMG
9	6	10	PEGATE / RICKY MARTIN SONY BMG NORTE PROMO
10	12	9	I COULD FALL IN LOVE WITH YOU / ERASURE MUTE 9354
11	19	4	4 IN THE MORNING / GWEN STEFANI INTERSCOPE PROMO
12	13	7	ICE BOX / OMARION T.U.G. PROMO/COLUMBIA
13	15	7	FOREVER / ALYSON PM MEDIA PROMO
14	8	10	WITH LOVE / HILARY DUFF HOLLYWOOD PROMO
15	20	4	ALL AROUND THE WORLD / LIONEL RICHIE ISLAND PROMO/IDJMG
16	11	16	MAKE IT HAPPEN / MAYA AZUCENA UIT PROMO
17	22	3	ALL GOOD THINGS (COME TO AN END) / NELLY FURTADO MOSLEY PROMO/GEFFEN
18	18	12	GIMME GIMME (DISCO SHIMMY) / FRANKIE KNUCKLES NOICE! PROMO
19	23	4	ALIVE / TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
20	14	11	SPOTLIGHT / AMADOR R CARRILLO FEAT. GEORGIA NICOLE MOCHICO PROMO PROMO
21	26	3	CANDYMAN / CHRISTINA AGUILERA RCA PROMO/RMG
22	36	2	POWER PICK RAPTURE 2007 / IIO MADE PROMO
23	30	3	CAN'T KEEP IT A SECRET / JACINTA CHUNKY PROMO/MUSIC PLANT
24	21	5	DARK TERRITORY / JUNKIE XL NETTWERK PROMO
25	27	4	BEAUTIFUL DAY / MATT DAREY TWISTED PROMO/KOCH
26	38	2	MY DESTINY / KIM ENGLISH NERVOUS PROMO
27	17	11	AUTOMATIC / ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
28	24	5	IN THE CLOUDS / UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/IDJMG
29	37	3	WISH UPON A DOG STAR / SATELLITE PARTY COLUMBIA PROMO
30	34	4	PUT YA BODY IN IT / LOVE TATTOO FLY MUSIC IMPORT
31	40	2	DO YOU KNOW? (THE PING PONG SONG) / ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
32	25	9	C'MON C'MON / TRICKY BIZZNISS FEATURING TRIXIE REISS ESNTION SILVER PROMO
33	HOT SHOT DEBUT		ROLLERCOASTER / ERIKA JAYNE RM RECORDS PROMO
34	19	14	IT'S MY LIFE / S-BLUSH CJ PROMO
35	35	9	DEEPER LOVE / EDDIE THONEICK FEAT. BERGET LEWIS CR2 PROMO/AMATO
36	32	5	EVENLY / LENRA DAUMAR 1434
37	39	2	ROTATION / RANDY FNIESS FEATURING VBUTTERFLY HMSP PROMO
38	NEW		QUE LLOREN / IVY QUEEN UNIVISION PROMO
39	NEW		CAN'T HELP MYSELF / KACI CURB PROMO
40	NEW		I CAN'T WAIT / DIANNE WESLEY DIVISION X PROMO/GOSSIP
41	33	13	I WANT TO LIVE / DEEPFACE RED STICK PROMO/STRICTLY RHYTHM
42	31	14	RISE / SAMANTHA JAMES OM PROMO
43	29	14	DRUMS IN THE CLUB / DJ RUSS HARRIS FEAT. DJ KERI & BAM BAM BUDDHA ESNTION SILVER PROMO
44	28	15	DISCOTECH / YOUNG LOVE ISLAND PROMO/IDJMG
45	43	13	WHAT GOES AROUND...COMES AROUND / JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
46	45	25	I NEED SOMEONE / RALPH FALCON NERVOUS 20613
47	42	10	RIDE A WHITE HORSE / GOLDFRAPP MUTE 9123
48	44	19	SAY IT RIGHT / NELLY FURTADO MOSLEY PROMO/GEFFEN
49	47	15	SOME GIRLS / HENRI DAUMAN 20884
50	46	13	FREE MY LOVE / SUZANNE PALMER STAR 69 13222

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 2 WKS BJORK / VOLTA ELEKTRA/ATLANTIC 135868/AG	
2	NEW		JOHNNY VICIOUS / THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90700/THRIVE	
3	2	6	TIESTO / ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
4	3	55	GNARLS BARKLEY / ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC ◆	■
5	4	9	LCD SOUNDSYSTEM / SOUND OF SILVER DFA 85114/CAPITOL	
6	5	91	IMOGEN HEAP / SPEAK FOR YOURSELF RCA VICTOR 72532	
7	7	104	GORILLAZ / DEMON DAYS PARLOPHONE 73838*/VIRGIN	■2
8	9	27	DEPECHE MODE / THE BEST OF DEPECHE MODE VOLUME 1 [illegible]	
9	6	28	THE COUNTDOWN SINGERS / FOREVER DISCO MADACY SPECIAL PRODUCTS 52370/MADACY	
10	8	11	AIR / POCKET SYMPHONY ARCHEOLOGY 83781*/ASTRALWERKS	
11	11	17	THE RIDDLER & TREVOR SIMPSON / ULTRA DANCE 08 ULTRA 1485	
12	13	2	DAN DEACON / SPIDERMAN OF THE RINGS CARPARK 37	
13	12	80	MADONNA / CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	■
14	10	2	NEWSBOYS / GO: REMIXED INPOP 71394	
15	19	11	!!! (CHK CHK CHK) / MYTH TAKES WARP 154*	
16	14	17	THE GOOD, THE BAD & THE QUEEN / THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN+	
17	15	4	DNTEL / DUMB LUCK SUB POP 725*	
18	17	65	CASCADA / EVERYTIME WE TOUCH ROBBINS 75064	
19	18	16	VARIOUS ARTISTS / FOREVER FREESTYLE RAZOR & TIE 89147	
20	20	18	DJ SKRIBBLE / VIC LATINO / THRIVEMIX03 THRIVEDANCE 90758/THRIVE	
21	21	34	SCISSOR SISTERS / TA-DAH UNIVERSAL MOTOWN 007489*/UMRG	
22	RE-ENTRY		ENIGMA / A POSTERIORI VIRGIN 89984	
23	RE-ENTRY		DAFT PUNK / MUSIQUE VOL. 1 1993-2005 VIRGIN 58405	
24	RE-ENTRY		MARK FARINA / HOUSE OF OM OM 251	
25	22	7	JOHNNY VICIOUS / THRIVEMIX PRESENTS: ELECTRO THRIVEDANCE 90761/THRIVE	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	2	10	#1 1 WK WITH LOVE / HILARY DUFF HOLLYWOOD
2	1	12	CRY FOR YOU / SEPTEMBER ROBBINS
3	3	11	READ MY MIND / THE KILLERS ISLAND/IDJMG
4	4	9	THE WORLD IS MINE / DAVID GUETTA VIRGIN
5	5	12	I CAN'T TAKE IT / LOLA SOBE
6	8	7	REHAB / AMY WINEHOUSE UNIVERSAL REPUBLIC
7	10	9	PUT 'EM UP / EDUN ROBBINS
8	11	12	THE CREEPS / CAMILLE JONES SILVER LABEL/TOMMY BOY
9	NEW		UMBRELLA / RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
10	8	19	SAY IT RIGHT / NELLY FURTADO MOSLEY/GEFFEN
11	7	23	BY MY SIDE / FLANDERS ULTRA
12	18	3	SORRY / KASKADE ULTRA
13	23	5	MAKES ME WONDER / MAROON5 A&M/OCTONE/INTERSCOPE
14	12	26	U + UR HAND / PINK LAFACE/ZOMBA
15	13	7	IN THE DARK / TIESTO MAGIC MUZIK/ULTRA
16	9	16	WHAT GOES AROUND...COMES AROUND / JUSTIN TIMBERLAKE JIVE/ZOMBA
17	16	11	CHANGES / CHRIS LAKE FEATURING LAURA V ROBBINS
18	15	6	S.O.S. / STONEBRIDGE STONEY BOY
19	17	9	BEAUTIFUL DAY / MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
20	14	3	BEAUTIFUL LIAR / BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
21	22	18	IRREPLACEABLE / BEYONCE COLUMBIA
22	NEW		ALL OF YOUR LOVE / HELLOGOODBYE DRIVE-THRU/SANCTUARY
23	19	2	SOUNDZ OF FREEDOM / BOB SINCLAR YELLOW
24	25	2	FEEL TOGETHER / BEN MACKLIN FEATURING TIGER LILY NERVOUS
25	24	4	GLAMOROUS / FERGIE FEAT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE

JUN 2 2007 HITS OF THE WORLD Billboard

JAPAN
SINGLES

THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) MAY 22, 2007
1	NEW	ASHITA HARERU KANA (FIRST LTO VERSION) KEISUKE KUWATA VICTOR
2	NEW	SUMMER TIME LOVE (CO+OVO) EXILE AVEX TRAX
3	NEW	KISS KAERI-MICHI NO LOVE SONG (+ OVO) TEGOMASU JOHNNY'S ENTERTAINMENT
4	NEW	KISS KAERI-MICHI NO LOVE SONG TEGOMAXU JOHNNY'S ENTERTAINMENT
5	NEW	HOWLING ABINGDON BOYS SCHOOL EPIC
6	1	EIEN NO TSUBASA B'Z VERMILLION RECORDS
7	NEW	SUMMER TIME LOVE EXILE AVEX TRAX
8	4	SHIORI AQUA TIMEZ EPIC
9	6	SEN NO KAZE NI NATTE MASASHI AKIKAWA TEICHIKU
10	NEW	KUCHIBIRU KARA ROMANCHIKA/THAT'S RIGHT.A AAA AVEX TRAX

UNITED KINGDOM
SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MAY 20, 2007
1	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	19	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
3	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
4	17	SIGNAL FIRE SNOW PATROL FICTION/POLYDOR
5	11	HERE (IN YOUR ARMS) HELLOGOODBYE EPIC
6	4	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT PATRICK STUMP DECAYDANCE/FUELED BY RAMEN
7	3	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	5	FLYING THE FLAG (FOR YOU) SCOOCH RAM
9	7	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
10	25	SHINE BOOTY LUV NEO KANDI

GERMANY
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) MAY 22, 2007
1	NEW	NOW OR NEVER MARK MEDLOCK COLUMBIA
2	1	EIN STERN (DER DEINEN NAMEN TRAGT) D.J OETZI NIK P POLYDOR/UNIVERSAL
3	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
4	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA
5	5	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
6	9	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
7	6	SUMMER WINE VILLE VALO NATALIA AVELON WARNER
8	7	GRACE KELLY MIKA CASABLANCA/ISLAND
9	4	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS
10	8	GIRLFRIEND AVRIL LAVIGNE RCA

EURO DIGITAL TRACKS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2007
1	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	1	MAKES ME WONDER (ALBUM VERSION) MAROON5 A&M/OCTONE/INTERSCOPE
3	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
4	NEW	REAL GIRL MUTYA BUENA 4TH & BROADWAY/ISLAND
5	6	SIGNAL FIRE (EDIT) SNOW PATROL FICTION/POLYDOR
6	3	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS
7	4	GRACE KELLY MIKA CASABLANCA ISLAND
8	5	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU
9	9	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
10	6	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
11	11	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
12	13	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR
13	12	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
14	NEW	CUPID'S CHOKEHOLD BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECAYDANCE/FUELED BY RAMEN
15	10	YOUR LOVE ALONE IS NOT ENOUGH (NINA SOLO ACOUSTIC) MANIC STREET PREACHERS EPIC
16	16	HOW TO SAVE A LIFE THE FRAY EPIC
17	14	TAKE CONTROL (MAIN VERSION) AMERIE COLUMBIA
18	20	EVERYTHING (ALBUM VERSION) MICHAEL BUBLÉ 143/REPRISE
19	19	CANDYMAN CHRISTINA AGUILERA RCA
20	NEW	ME MUERO LA 5A ESTACION SONY BMG

FRANCE
SINGLES

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) MAY 22, 2007
1	NEW	ON S'ATTACHE CHRISTOPHE MAE WARNER
2	2	GIRLFRIEND AVRIL LAVIGNE RCA
3	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA
4	3	BALANCE-TOI TONY PARKER MUSIC ONE
5	13	MON MEGAMIX A MOI BEBE LILLY HERAN
6	NEW	UBERS ENDE DER WELT - READY SET GO YOKIO HOTEL ISLAND
7	4	RIEN QUE DU BONHEUR CHARLOTTE AUX FRAISES MB INTERACTIONS
8	6	THE SWEET ESCAPE GWEN STEFANI FT AKON INTERSCOPE
9	5	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT VITAA UP
10	7	ET S'IL N'EN RESTAIT QU'UNE CELINE DION COLUMBIA

AUSTRALIA
SINGLES

THIS WEEK	LAST WEEK	(ARIA) MAY 20, 2007
1	1	GIRLFRIEND AVRIL LAVIGNE RCA
2	2	CANDYMAN CHRISTINA AGUILERA RCA
3	3	GLAMOROUS FERGIE FT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
4	4	GRACE KELLY MIKA CASABLANCA ISLAND
5	NEW	LOST AND RUNNING POWDERFINGER UNIVERSAL
6	7	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
7	5	LEAVE ME ALONE (I'M LONELY) PINK LAFACE/ZOMBA
8	9	THE SWEET ESCAPE GWEN STEFANI FT AKON INTERSCOPE
9	6	STRAIGHT LINES SILVERCHAIR ELEVEN
10	8	20 GOOD REASONS THIRSTY MERC WEA

CANADA
DIGITAL SINGLES

THIS WEEK	LAST WEEK	(SOUNDSCAN) JUNE 2, 2007
1	1	MAKES ME WONDER (ALBUM VERSION) MAROON5 A&M/OCTONE/INTERSCOPE/UNIVERSAL
2	2	GIVE IT TO ME TIMBALAND FT N FURTADO & J TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
3	4	PARALYZER FINGER ELEVEN WIND-UP/SONY BMG
4	7	NEVER AGAIN KELLY CLARKSON RCA/SONY BMG
5	9	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG
6	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL
7	RE	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS./WARNER
8	6	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT PATRICK STUMP DECAYDANCE/FUELED BY RAMEN/ATLANTIC/WARNER
9	5	GIRLFRIEND AVRIL LAVIGNE RCA/SONY BMG
10	8	GRACE KELLY MIKA CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL

ITALY
SINGLES

THIS WEEK	LAST WEEK	(FIMI NIELSEN) MAY 21, 2007
1	NEW	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL
2	NEW	BRUCI LA CITTA' IRENE GRANDI ATLANTIC
3	1	BEAUTIFUL LIAR BEYONCE N SHAKIRA COLUMBIA
4	4	PENSA FABRIZIO MORO ATLANTIC
5	8	GRACE KELLY MIKA CASABLANCA/ISLAND
6	7	COME BAMBI DENNIS SHOT MUSICA ITALIANA
7	2	ORDINARY DAY COLDPLAY O'RIORDAN SANCTUARY
8	6	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
9	10	GIRLFRIEND AVRIL LAVIGNE RCA
10	3	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS

SPAIN
SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) MAY 23, 2007
1	NEW	DEJANDONOS LLEVAR CHLOE WARNER
2	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
3	6	COMO EN UN MAR ETERNO RANKA UNIVERSAL
4	2	THE MOMENT YOUR BELIEVE MELANIE C RED GIRL
5	7	CUATRO CANCIONES LOS RONALDOS SUBTERFUGE RECORDS
6	14	RAIN LOVE JUANJO JAVI REINA MARTIN HOUSE WORKS
7	19	SHE'S MADONNA ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS
8	NEW	SURVIVALISM RINK INCH NAILS INTERSCOPE
9	1	MICROMANIA TATA GOLOSA [illegible] Y NEGRO
10	11	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA

BRAZIL
ALBUMS

THIS WEEK	LAST WEEK	(SUCESSO MABAZINE) MAY 23, 2007
1	1	IVETE SANGALO IVETE AO VIVO NO MARACANA UNIVERSAL
2	5	PADRE MARCELO ROSSI MINHA BENCAO SONY BMG
3	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
4	6	VARIOUS ARTISTS BRA PARADSO TROPICAL NACIONAL SOM LIVRE
5	12	AVRIL LAVIGNE THE BEST DAMN THING RCA
6	21	EDSON/HUDSON ROMANTICAS SOM LIVRE
7	22	BANDA CALYPSO BANDA CALYPSO 100% SOM LIVRE
8	3	RICKY VALLEN HOMENAGENS SONY BMG
9	6	AMADO BATISTA EM FOCO SOM LIVRE
10	4	BANDA CALYPSO VOL 10 - ACELEROU MO

FLANDERS
SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP/BFK) MAY 23, 2007
1	1	KVRAAGETAAN FIXXES EXCELSIOR
2	2	DESTINATION CALABRIA ALEX HAUDINO FT CRYSTAL WATERS DATA
3	3	IK MIS JE ZO MAMA'S JASJE VIRGIN
4	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
5	5	GRACE KELLY MIKA CASABLANCA ISLAND

ALBUMS

THIS WEEK	LAST WEEK	
1	1	CLOUSEAU VOKREN D VUUR CAPITOL
2	7	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
3	2	GABRIEL RIOS ANGELHEAD MEGA DISC
4	6	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
5	5	TIESTO ELEMENTS OF LIFE BLACK HOLE

SWEDEN
SINGLES

THIS WEEK	LAST WEEK	(GLF) MAY 18, 2007
1	4	INGEN SOMMAR UTAN REGGAE MARKDOLIO ARIOLA
2	1	DUNKA MIG GUL & BLA FRIDA WARNER
3	NEW	SWEET MARIE TIMO RAISAKEN FAMILY TREE
4	6	THE WORRYING KIND THE ARK ROXY
5	5	RELEASE ME LAURA COSMOS

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
2	1	ARK PRAYER FOR THE WEEKEND ROXY
3	4	SONJA ALDEN TILL DIG LIONHEART
4	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	9	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE

IRELAND
SINGLES

THIS WEEK	LAST WEEK	(IRMA CHART TRACK) MAY 18, 2007
1	3	DON'T MATTER AKON KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN
2	20	SIGNAL FIRE SNOW PATROL FICTION/POLYDOR
3	1	GIRLFRIEND AVRIL LAVIGNE RCA
4	2	GIVE IT TO ME TIMBALAND FT N FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
5	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
2	1	ARCTIC MONKEYS FAVOURITE WORSY NIGHTMARE DOMINO
3	2	CASCADA EVERYTIME WE TOUCH ANOORFINE
4	4	MANIC STREET PREACHERS SEND AWAY THE TIGERS COLUMBIA
5	3	AVRIL LAVIGNE THE BEST DAMN THING RCA

NEW ZEALAND
SINGLES

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) MAY 21, 2007
1	1	DON'T MATTER AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN
2	4	CANDYMAN CHRISTINA AGUILERA RCA
3	2	GIVE IT TO ME TIMBALAND FT N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
4	9	SECAUSE OF YOU NE-YO DEF JAM
5	7	BEAUTIFUL LIAR BEYONCE N SHAKIRA COLUMBIA

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
2	1	HAYLEY WESTENRA TREASURE DECCA
3	4	PINK I'M NOT DEAD LAFACE/ZOMBA
4	6	AKON KONVICTED KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN
5	2	HUMAN NATURE REACH OUT THE MOTOWN RECORD COLUMBIA

ARGENTINA
ALBUMS

THIS WEEK	LAST WEEK	(CAPIF) MAY 27, 2007
1	1	VARIOUS ARTISTS PATITO FEO EMI
2	5	MANA AMAR ES COMBATIR WARNER
3	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CD UNIVERSAL
4	2	TEENANGELS TEENANGELS SONY BMG/CMG/RGB
5	3	RICARDO MONTANER LAS MEJORES CANCIONES DE RICARDO MONTANER EMI
6	4	LA VELA PUERCA EL IMPULSO UNIVERSAL
7	6	CHAYANNE MI TIEMPO SONY BMG
8	7	AVRIL LAVIGNE THE BEST DAMN THING RCA
9	8	ASHLEY TISDALE HEADSTRONG WARNER BROS
10	10	MIGUEL BOSE PAPITO WARNER

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS are COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 23 EUROPEAN COUNTRIES. MAY 23, 2007

THIS WEEK	LAST WEEK	
1	NEW	**BEAUTIFUL LIAR** BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA
2	1	**GIRLFRIEND** AVRIL LAVIGNE RCA
3	2	**GIVE IT TO ME** TIMBALAND FT. JUSTIN TIMBERLAKE NEXLEV/BLACKGROUND INTERSCOPE
4	3	**MAKES ME WONDER** MAROON 5 A&M/OCTONE/INTERSCOPE
5	NEW	**SAY IT RIGHT** NELLY FURTADO DL/EZY-SIZZER
6	NEW	**NOW OR NEVER** MARK WILLIAMS EMBRA
7	NEW	**UMBRELLA** RIHANNA FT. JAY-Z SRP/DEF JAM
8	NEW	**ON S'ATTACHE** CHRISTOPHE MAE WARNER
9	5	**GRACE KELLY** MIKA CASABLANCA/ISLAND
10	7	**THE SWEET ESCAPE** GWEN STEFANI FT. AKON INTERSCOPE
11	4	**SIGNAL FIRE** SNOW PATROL POLYDOR/POLYDOR
12	11	**EIN STEIN (DER DEINEN NAMEN TRAGT)** 3 / GITTI,ERIK FT. CHRISTIAN LOFFLER
13	9	**DON'T MATTER** AKON KONVICT/SRP/DEF JAM/UNIVERSAL MOTOWN
14	8	**WHAT I'VE DONE** LINKIN PARK WARNER BROS.
15	14	**WHAT GOES AROUND... COMES AROUND** JUSTIN TIMBERLAKE JIVE/ZOMBA

ALBUMS

THIS WEEK	LAST WEEK	MAY 23, 2007
1	NEW	**LINKIN PARK** MINUTES TO MIDNIGHT WARNER BROS.
2	1	**MICHAEL BUBLÉ** CALL ME IRRESPONSIBLE 143/REPRISE
3	3	**NELLY FURTADO** LOOSE REPUBLIC/A&M
4	7	**MIKA** LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	2	**AVRIL LAVIGNE** THE BEST DAMN THING RCA
6	4	**ARCTIC MONKEYS** FAVOURITE WORST NIGHTMARE DOMINO
7	5	**BJORK** VOLTA ONE LITTLE INDIAN
8	NEW	**RUFUS WAINWRIGHT** RELEASE THE STARS GEFFEN
9	6	**AMY WINEHOUSE** BACK TO BLACK ISLAND
10	8	**HERBERT GRONEMEYER** 12 EMI/EMI
11	NEW	**FUNERAL FOR A FRIEND** HAVE DON'T TELL THEM WE'RE HERE/ATLANTIC
12	9	**TRAVIS** THE DAY WITH NO BANG INDEPENDIENTE
13	11	**DOLORES O'RIORDAN** ARE YOU LISTENING? SANCTUARY
14	20	**MIGUEL BOSE** PAPITO WARNER
15	NEW	**MEGADETH** UNITED ABOMINATIONS ROADRUNNER

RADIO AIRPLAY

nielsen Music Control

THIS WEEK	LAST WEEK	
1	NEW	**SAY IT RIGHT** NELLY FURTADO DL/EZY-SIZZER
2	1	**THE SWEET ESCAPE** GWEN STEFANI FT. AKON INTERSCOPE
3	2	**WHAT GOES AROUND...COMES AROUND** JUSTIN TIMBERLAKE JIVE/ZOMBA
4	3	**BEAUTIFUL LIAR** BEYONCE & SHAKIRA COLUMBIA
5	4	**MAKES ME WONDER** MAROON 5 OCTONE/A&M/INTERSCOPE
6	6	**GIVE IT TO ME** TIMBALAND FT. JUSTIN TIMBERLAKE NEXLEV/BLACKGROUND/INTERSCOPE
7	7	**GRACE KELLY** MIKA CASABLANCA/ISLAND
8	8	**WHAT I'VE DONE** LINKIN PARK WARNER BROS.
9	9	**CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA** GYM CLASS HEROES FT. PATRICK STUMP ATLANTIC/FUELED BY RAMEN
10	10	**RUBY** KAISER CHIEFS B-UNIQUE/POLYDOR
11	11	**RELAX, TAKE IT EASY** MIKA CASABLANCA/ISLAND
12	12	**DON'T MATTER** AKON KONVICT/SRP/DEF JAM/UNIVERSAL MOTOWN
13	13	**AMERICA** RADIORIGHT ASYLUM
14	15	**HOW TO SAVE A LIFE** THE FRAY EPIC
15	14	**GIRLFRIEND** AVRIL LAVIGNE RCA

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SALES DATA COMPILED BY nielsen SoundScan

Billboard ALBUMS

JUN 2 2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (ARTIST'S NUMBER) - DISTRIBUTING LABEL	CERT.
1	1	4	**SUPERCHIC(K)** ACOUSTY VISION 7614	
2	2	64	**ALAN JACKSON** PRECIOUS MEMORIES 21/R ARISTA NASHVILLE 82281 PROVIDENT-INTEGRITY	
3	3	13	**TOBYMAC** (PORTABLE SOUND) FOREFRONT 0378 EMI CMG	
4	4	7	**THE ALMOST.** MAYOR HOSPITAL 19709 & NAIL 2481 EMI CMG	
5	7	11	**RELIENT K** MMX (MMX) FIRST SERVE 97625 PROVIDENT-INTEGRITY	
6	5	33	**VARIOUS ARTISTS** WOW HITS 2007 WORD-CURB CURB PROVIDENT-INTEGRITY 71796 EMI CMG	
7	14	73	**FLYLEAF** FLYLEAF 12/ THE SOUNDS PROVIDENT-INTEGRITY	
8	8	6	**HARVEST** CHRONICLES: VOLUME ONE - 1990-2000 ESSENTIAL 11636 PROVIDENT-INTEGRITY	
9	17	38	**SWITCHFOOT** NOTHING IS SOUND VARIOUS ARTISTS SAINTS 2 SAINTS WORSHIP CHAPTERS WORD-CURB 880362	
10	13	57	**MARTY KEARNEY & BAND** NOTHING LEFT TO LOSE KRAVE COLUMBIA/ZOMP 13060 EMI CMG	
11	12	7	**J MOSS** #3 - PRAISE SONGS 22 CENTRIC 83714 PROVIDENT-INTEGRITY	
12	9	3	**SKILLET** COMATOSE ARDENT 6751 / ATLANTIC 91744 PROVIDENT-INTEGRITY	
13	8	90	**CASTING CROWNS** LIFESONG SILVER TREE / REUNION 13712 PROVIDENT-INTEGRITY	
14	10	34	**CHRIS TOMLIN** SEE THE MORNING GREATER SPARROW 12813 EMI CMG	
15	6	2	**RUSH OF FOOLS** RUSH OF FOOLS 1 ESSENTIAL 81550 EMI CMG	
16	HOT SHOT DEBUT	1	**JOHN COOK** HEADWATERS 1 ATLANTIC 07761	
17	15	11	**VARIOUS ARTISTS** GLORY REVEALED: THE WORDS OF GOD IN WORSHIP REUNION 14003 PROVIDENT-INTEGRITY	
18	26	29	**JEREMY CAMP** BEYOND MEASURE 161 3733 EMI CMG	
19	23	29	**NEWSBOYS** GO WORD 43813 EMI CMG	
20	11	11	**VARIOUS ARTISTS** WOW WORSHIP: PURE WORSHIP INTEGRITY EMI CMG 84714 WORD-CURB	
21	25	65	**KIRK FRANKLIN** HERE 72 / 12 SOUL GOSPO-CENTRIC 71018 PROVIDENT-INTEGRITY	
22	28	42	**RED** END OF SILENCE 11/ESSENTIAL 81667 PROVIDENT-INTEGRITY	
23	27	9	**BUILDING 429** ARE TO WIN 40105 CURB 881703	
24	20	56	**JONCHYGH** COMING UP IS BRIGHTER 1/ 3677/PROVIDENT-INTEGRITY	
25	16	26	**MICHAEL W. SMITH** STAND REUNION 13555/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (ARTIST'S NUMBER) - DISTRIBUTING LABEL	CERT.
26	24	34	**MARK SCHULTZ** SEASON'S BEGINNING 1 WORD-CURB 880570	
27	38	15	**ERNIE HAASE & SIGNATURE SOUND** SET A PART JOURNEY 1 WORD-CURB MUSIC GROUP 31705 EMI CMG	
28	45	6	**33MILES** 33MILES 11 / ATTY-PROVIDENT-INTEGRITY	
29	30	13	**ANBERLIN** CITIES 11 / ATTY-A&M 3473 EMI CMG	
30	39	21	**SWITCHFOOT** THE BEAUTIFUL SOUL COLUMBIA 51153 EMI CMG	
31	22	7	**VARIOUS ARTISTS** SONGS 4 WORSHIP: CHRIST TO THE LORD SPECIAL EDITION INTEGRITY 19404/THE LIFE	
32	33	61	**THIRD DAY** WHEREVER YOU ARE ESSENTIAL 10705/PROVIDENT-INTEGRITY	
33	34	6	**VARIOUS ARTISTS** WANT A LOVE ABOUT SUNDAY WORD-CURB 880737	
34	31	71	**VARIOUS ARTISTS** OPEN THE EYES OF MY HEART INTEGRITY 3640 PROVIDENT-INTEGRITY	
35	RE-ENTRY		**GAITHER VOCAL BAND** BEST OF BANDIT LEGACY MUSIC GROUP 76448 EMI CMG	
36	50	9	**HASTE THE DAY** PRESSURE THE DROPS SOLID STATE 7870 EMI CMG	
37	29	7	**NICOLE C. MULLEN** DANGEROUS SEES YOUNG 1 WORD-CURB 88744	
38	RE-ENTRY		**THE ISAACS** BIG DAY DAYSPRING MUSIC GROUP 27107 EMI CMG	
39	48	33	**JONNY LANG** TURN AROUND 1 / ATTY-PROVIDENT-INTEGRITY	
40	1	43	**AARON SHUST** ANTHEM WORSHIP BRASS 60777/WORD-CURB	
41	RE-ENTRY		**KJ-52** ACCELERATION UPFRONT/SLC 82251 EMI CMG	
42	RE-ENTRY		**P.O.D.** SATURATE HITS THE ATLANTIC YEARS 471,447/C-RUNO 74786 WORD-CURB	
43	19	2	**BECOMING THE ARCHETYPE** BEYOND MY CONTROL 1 / ATTY-A&M 3472 EMI CMG	
44	36	84	**MARY MARY** THE SHARY MARY 14 / ATTY-INTEGRITY 83291/COLUMBIA 3337/PROVIDENT-INTEGRITY	
45	RE-ENTRY		**UNDEROATH** THE CHANGE WE ENDURE SOLID STATE 72014 & A&M, 78587 EMI CMG	
46	35	29	**KIRK FRANKLIN** SONGS FROM THE GOSPEL KEEPIN' IT 10 SOUL/GOSPO-CENTRIC 19401 PROVIDENT-INTEGRITY	
47	42	57	**VARIOUS ARTISTS** WOW WORSHIP: HIGH WORD-CURB/EMI CMG/SONY BMG 10511/PROVIDENT-INTEGRITY	
48	41	11	**FAMILY FORCE 5** BUTNESS OF PUNCTUALITY IS THE DUCK MUSICA MUSIC VS STEREOGOOSE 31780/EMI CMG	
49	40	32	**JONCHYGH** CURE: BETHANIE SPECIES / COLUMBIA (WORLDWIDE)/LEGACY 60776/PROVIDENT-INTEGRITY	
50	46	32	**FRED HAMMOND** FREE TO WORSHIP 3/4/5/6 PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (ARTIST'S NUMBER) - DISTRIBUTING LABEL	CERT.
1	2	2	**VARIOUS ARTISTS** THE BEST GOSPEL ALBUM IN THE WORLD...VOL. 4 ZOMBA/PROVIDENT-INTEGRITY/RMG 82768/ZOMBA	
2	1	2	**YOLANDA ADAMS** THE BEST OF ME 1 / ATTY-A&M 153609 AG	
3	7	4	**GREATEST MAVIS STAPLES** CLASSIC FULL HOUSE 7000 / ATTY-BRASS/EPITAPH	
4	4	7	**J MOSS** #3 - PRAISE SONGS 22 CENTRIC 83714 ZOMBA	
5	3	6	**THE CLARK SISTERS** LIVE...ONE LIGHT TIME 1 / ATTY-EMI CMG 81554	
6	4	71	**JUANITA BYNUM** A PIECE OF MY HEART 1 / ATTY-EMI CMG 81554	
7	5	16	**VARIOUS ARTISTS** WOW GOSPEL WORD-CURB/EMI CMG/SONY BMG 83498 ZOMBA	
8	HOT SHOT DEBUT	1	**JOHN COOK** HEADWATERS 1 ATLANTIC 07761	
9	8	96	**KIRK FRANKLIN** HERE 72 / 12 SOUL GOSPO-CENTRIC 71018 ZOMBA	
10	12	52	**TY TRIBBETT & G.A.** ANTHEM 1 / ATTY-EMI CMG 81554/COLUMBIA 77526 SONY MUSIC	
11	9	11	**NICOLE C. MULLEN** GHARCTERISTICS SEES YOUNG 1 WORD-CURB 88744/WARNER BROS	
12	10	29	**THE CLARK SISTERS** THE GOSPEL ACCORDING TO PATTI LABELLE LIVE/ELLA 10705/09/RMG/ALG	
13	14	99	**MARY MARY** MARY MARY 14 / ATTY-COLUMBIA 77723/SONY MUSIC	
14	13	206	**KIRK FRANKLIN** SONGS FROM THE STONE VOLUME 1 #2 VS SOUL/GOSPO-CENTRIC 84451/ZOMBA	
15	16	33	**FRED HAMMOND** FREE TO WORSHIP 3/4/5/6 PROVIDENT-INTEGRITY	
16	6	9	**BISHOP T.D. JAKES AND THE POTTERS HOUSE MASS CHOIR** LIVE AT THE POTTERS HOUSE: THE ULTIMATE EXPERIENCE ENTERTAINMENT/RMG 82768/ZOMBA	
17	17	34	**JUANITA BYNUM & JONATHAN BUTLER** DIVINE DESTINY CLASSICAL 1 / ATTY-EMI CMG 81554	
18	29	10	**THE MCCLURKIN PROJECT** WE PRAISE YOU VERSATILE/BMG 82768/ZOMBA	
19	18	30	**KELLY PRICE** MIRACLE IN THE WATER CENTRIC 88187 ZOMBA	
20	25	7	**DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS** THE GREAT PRETENDER: DISCOVERING YOURSELF EMI CMG/ATTY/RMG	
21	21	12	**REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR** JESUS, JESUS, JESUS VERSATILE/SONY	
22	15	15	**BISHOP G.E. PATTERSON** HEAVEN CHURCH WITH THE SAINTS VOLUME 1 FOOLISH 2506	
23	16	33	**SMOKIE NORFUL** LIFE CHANGING EMI CMG/ATTY	
24	27	3	**WILLIAM MURPHY III** THE SOUND LIVE IN ATLANTA RUN 8028	
25	35	5	**FLAME** OUR WORLD: FALLEN EMPIRE MOVEMENT 30598	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (ARTIST'S NUMBER) - DISTRIBUTING LABEL	CERT.
26	24	64	**ARTIST** TITLE (ARTIST'S NUMBER) - DISTRIBUTING LABEL	
27	30	77	**NICOLE C. MULLEN** REDEEMED: THE BEST OF NICOLE C. MULLEN WORD-CURB 88565/WARNER BROS	
28	26	28	**BYRON CAGE** AS I BEGIN TO SERVE WORSHIP GOSPO-CENTRIC 71301/ZOMBA	
29	23	6	**BISHOP PAUL S. MORTON** FULL CIRCLE WELL RESTED 7000/BRASS	
30	33	8	**ONITSHA** #3 - TRUE LOVE WAITS 00624/MIDDEX BEACH	
31	45	32	**DEITRICK HADDON** THE LIGHT OF EARTH 82768/ZOMBA	
32	34	63	**ISRAEL & NEW BREED** ALIVE IN SOUTH AFRICA ATTY-GOSPEL/EPIC 94913/SONY MUSIC	
33	32	14	**MARY ALESSI & FRIENDS** WOW GOSPEL WORD-CURB/EMI CMG/SONY BMG 10511/ZOMBA	
34	37	33	**MICAH STAMPLEY** A PIECE WHO THE GOSPEL SINGS LEGACY 81779 ZOMBA	
35	31	11	**YOLANDA ADAMS** DAY BY DAY 2 / ATTY-A&M 153705 AG	
36	42	90	**TRAMAINE HAWKINS** I NEVER LOST MY PRAISE LIVE GOSPO-CENTRIC 81497/ZOMBA	
37	29	59	**BISHOP JC PATTERSON & CONGREGATION** SHOUTING THE BLUES TIME WAY VOLUME 2 FOOLISH 2506	
38	39	69	**TAMELA MANN** THE LOVE EXPERIENCE TM/ZOMBA 1011 AG	
39	37	63	**HEZEKIAH WALKER & LFC** LEGACY: THE EXPERIENCE LIVE!!! 82768 ZOMBA	
40	41	49	**VARIOUS ARTISTS** WOW GOSPEL 2006 EMI CMG/SONY BMG 83498/ZOMBA	
41	44	9	**VARIOUS ARTISTS** THE BEST BEST BY PRAISE & WORSHIP LEGACY/ATTY 81805/ZOMBA	
42	43	41	**DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS** FINALLY LIVE 2 / ATTY-EMI CMG 81554/COLUMBIA 77526 SONY MUSIC	
43	36	9	**LECRAE** AFTER THE MUSIC STOPS REACH 30867 CROSS MOVEMENT	
44	38	5	**SHIRLEY MURDOCK** THE CROSS 1 / ATTY-EMI CMG 81554	
45	47	2	**DAVID MANN** LIVE IN CONCERT 1 / ATTY-EMI CMG 81554/TRUTHMARK 100	
46	40	19	**DAVE HOLLISTER** THE GOSPEL ACCORDING TO DAVE VOL. 1 THE TRANSITION GOSPO-CENTRIC 83534/ZOMBA	
47	46	5	**ALVIN DARLING & CELEBRATION** MY BLESSING IS ON THE WAY ATTY-GOSPEL/TRUTHMARK/EMI CMG	
48	47	7	**THE MIGHTY CLOUDS OF JOY** MOVIN' EMI GOSPEL/EMI CMG	
49	49	29	**COKO** SPIRITUAL LIGHT 81557	
50	48	57	**MARTHA MUNIZZI** NO LIMITS LIVE 1 / ATTY-COLUMBIA 77665/SONY MUSIC	
50	46	29	**VARIOUS ARTISTS** GOSPO-HAVE GOSPEL/GOLD GOSPO-CENTRIC/SONY BMG/EMI 83498/ZOMBA	

CHARTS LEGEND

ALBUMS

SALES DATA COMPILED BY nielsen SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓒ CD single available. Ⓓ Digital Download available. Ⓓ DVD single available. Ⓘ Vinyl Maxi-Single available. Ⓥ Vinyl single available. Ⓧ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

HP indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 100,000 albums (Gold) ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ▲ Certification for net shipments of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold) ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ▲ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ▲ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. ▲ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ▲ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. ▲ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	4	9	#1 4 WKS GREATEST GAINER **ELLIOTT YAMIN** ELLIOTT YAMIN HICKORY 90019 (18.98)	
6	HOT SHOT DEBUT		**PINK MARTINI** HEY EUGENE! HEINZ 3 (18.98)	
3	1	2	**ELLIOTT SMITH** NEW MOON KILL ROCK STARS 455* (18.98)	
6	NEW		**JOB FOR A COWBOY** GERESIS METAL BLADE 14614 (13.98)	
6	NEW		**DOLORES O'RIORDAN** ARE YOU LISTENING? SANCTUARY 64795 (15.98)	
6	2	2	**DIPSET** DUKEDAGOD PRESENTS DIPSET: MORE THAN MUSIC, VOL. 2 DIPLOMATS 5000/KOCH (17.98)	
7	5	6	**BRIGHT EYES** CASSADAGA SADDLE CREEK 103* (13.98)	
8	14	85	**LITTLE BIG TOWN** THE ROAD TO HERE EQUITY 3010 (13.98)	■
9	9	16	**TRACY LAWRENCE** FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
10	6	11	**ARCADE FIRE** NEON BIBLE MERGE 285* (14.98)	
11	12	95	**JASON ALDEAN** JASON ALDEAN BROKEN BOW 7857 (12.98)	■
12	10	22	**SILYERSUN PICKUPS** CARNAVAS DANGERBIRD 009* (11.98)	
13	NEW		**THE AVETT BROTHERS** EMOTIONALISM RAMSEUR 2716 (12.98)	
14	17	17	**THE SHINS** WINCING THE NIGHT AWAY SUB POP 705* (15.98)	
15	22	15	**EMERSON DRIVE** COUNTRIFIED MONTAGE 90088 MIDAS (13.98)	
16	25	11	**PETER BJORN AND JOHN** WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
17	7	3	**BLACK REBEL MOTORCYCLE CLUB** BABY 81 ABSTRACT DRAGON 03802/RCA (13.98)	
18	18	3	**DINOSAUR JR** BEYOND FAT POSSUM 1081 (15.98)	
19	23	19	**COLD WAR KIDS** ROBBERS & COWARDS DOWNTOWN 70008 (13.98)	
20	NEW		**MISTAH F.A.B.** DA BAYDESTRIAN FAEVA AFTA/THIZZ 191/SMC (15.98) ⊕	
21	36	4	**MAYIS STAPLES** WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH (17.98)	
22	24	59	**BULLET FOR MY YALENTINE** THE POISON TRUSTKILL 74 (13.98)	
23	NEW		**RICK JAMES** DEEPER STILL STONE CITY 015 (15.98)	
24	16	7	**CEU** CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES (10.98)	
25	21	4	**CHUCK BROWN** WE RE ABOUT THE BUSINESS FULL CIRCLE 15 RAW VENTURE (17.98)	
26	11	2	**LAYZIE BONE AND BIZZY BONE** BONE BROTHERS 2 REAL TALK 35 (17.98)	
27	NEW		**JOHNNY YICIOUS** 1HRIVEMIX PRESENTS DANCE ANTHEMS THRIVEDANCE 90760/THRIVE (19.98)	
28	29	41	**HELLOGOODBYE** ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
29	19	7	**SECONDHAND SERENADE** AWAKE GLASSNOTE 60020/EAST WEST (13.98)	
30	26	4	**DIMMU BORGIR** IN SORT DIABOLI NUCLEAR BLAST 1662 (16.98) ⊕	
31	13	2	**YARIOUS ARTISTS** PUNK GOES ACOUSTIC 2 FEARLESS 38098 (13.98)	
32	30	6	**TIESTO** ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA (17.98)	
33	31	33	**UNK** BEAT'N DOWN YO BLOCK BIG DOMP 5973/KOCH (17.98)	
34	20	57	**JUANITA BYNUM** A PIECE OF MY PASSION FLOW 6301 (17.98)	●
35	NEW		**JOHN COOK** HEAVEN'S PER ALLIART 0703 (10.98)	
36	33	23	**RODRIGO Y GABRIELA** RODRIGO Y GABRIELA ATO 21557 (13.98)	
37	15	9	**PARIS BENNETT** PRINCESS P 306 2760/TVT (18.98)	
38	39	95	**DANE COOK** RETALIATION COMEDY CENTRAL 8034 (18.98 CD/DVD) ⊕	2
39	35	4	**BEBEL GILBERTO** MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES (10.98)	
40	6	2	**SAGE FRANCIS** HUMAN THE DEATH DANCE ANTI- 86859*/EPITAPH (18.98)	
41	27	3	**THE FALL OF TROY** MANIPULATOR EQUAL VISION 140 (15.98)	
42	43	6	**BLONDE REDHEAD** 23 4AD 2717*/BEGGARS GROUP (15.98)	
43	34	5	**LUMIDEE** UNEXPECTED M>1 2900/TVT (17.98)	
44	47	27	**TAMIA** BETWEEN FRIENDS PEUS 1 3784 IMADE (15.98)	
45	42	7	**ANTHONY HAMILTON** SOUTHERN COMFORT MERCVINGIAN 002/IMPERIAL (17.98)	
46	50	8	**CLUTCH** FROM BEALE STREET TO OBLIVION ISSACHAR 00448/DRT (15.98)	
47	32	2	**THE SEA AND CAKE** EVERYBODY THRILL JOCKEY 186* (15.98)	
48	NEW		**THE EXIES** A MODERN WAY OF LIVING WITH THE ELEVEN SEVEN 130 (13.98)	
49	RE-ENTRY		**ANDREW BIRD** ARMCHAIR APOCRYPHA FAT POSSUM 1058* (18.98)	
50	NEW		**SOUNDTRACK** STOMP THE YARD ARTISTS ADDICTION 40055/ADRENALINE (16.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan. Catalog titles are ineligible. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD BIZ CHART:** See Chart Legend for rules and explanations.

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TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 1 WK **WILCO** SKY BLUE SKY NONESUCH 131388*/WARNER BROS ⊕	
2	NEW		**LINKIN PARK** MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS ⊕	
3	NEW		**MEGADETH** UNITED ABOMINATIONS ROADRUNNER 618026	
4	2	2	**ELLIOTT SMITH** NEW MOON KILL ROCK STARS 458*	
5	1	2	**BJORK** VOLTA ELEKTRA/ATLANTIC 135988 AG	
6	NEW		**RUFUS WAINWRIGHT** RELEASE THE STARS GEFFEN 008767/INTERSCOPE	
7	NEW		**PINK MARTINI** HEY EUGENE! HEINZ 3	
8	3	2	**BONE THUGS-N-HARMONY** STRENGTH & LOYALTY FULL SURFACE 820902/INTERSCOPE	
9	NEW		**TANK** SEX LOVE & PAIN BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG	
10	5	10	**AMY WINEHOUSE** BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	●
11	4	3	**FEIST** THE REMINDER CHERRYTREE/POLYDOR 008819/INTERSCOPE	
12	9	5	**NINE INCH NAILS** YEAR ZERO NOTHING 008784/INTERSCOPE	
13	NEW		**MISTAH F.A.B.** DA BAYDESTRIAN FAEVA AFTA/THIZZ 191/SMC ⊕	
14	13	6	**BRIGHT EYES** CASSADAGA SADDLE CREEK 103*	
15	6	3	**RUSH** SNAKES & ARROWS ANTHEM/ATLANTIC 135484 AG	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	3	#1 2 WKS **ANGELIQUE KIDJO** OUM OUM STARBUCKS 82967/RAZOR & TIE	
2	1	16	**CELTIC WOMAN** A NEW JOURNEY MANHATTAN 79110/BLG	●
3	3	7	**CEU** CEU URBAN JUNGLE HEAR/STARBUCKS 361129/SIX DEGREES	
4	4	33	**RODRIGO Y GABRIELA** RODRIGO Y GABRIELA ATO 21557	
5	5	4	**BEBEL GILBERTO** MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES	
6	NEW		**DUNGEN** TIO BITAR KEMADO 052	
7	8	26	**LOREENA MCKENNITT** AN ANCIENT MUSE QUINLAN ROAD/VERVE 007820/VG	
8	7	29	**VARIOUS ARTISTS** CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
9	10	4	**IBRAHIM FERRER** AT BUENA WORLD CIRCUIT/NONESUCH 139068/WARNER BROS	
10	6	10	**HAYLEY WESTENRA** CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
11	11	12	**GIPSY KINGS** PASAJERO NONESUCH 79959/WARNER BROS	
12	9	4	**PATRIZIO** FOREVER BEGINS TONIGHT NEXT PLATEAU/UNIVERSAL REPUBLIC 008842/UMRG	
13	12	12	**THE STARLITE SINGERS** IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
14	14	25	**YARIOUS ARTISTS** RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-O 007891/UME	
15	RE-ENTRY		**DANIEL O'DONNELL** UNTIL THE NEXT TIME DRIVE MEDIA 38	

TOP SOUNDTRACKS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	30	#1 18 WKS **HANNAH MONTANA** SOUNDTRACK (WALT DISNEY)	
2	—	1	**SHREK THE THIRD** SOUNDTRACK (GEFFEN/INTERSCOPE)	
3	1	24	**DREAMGIRLS** SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	
4	—	8	**THE DEPARTED** SOUNDTRACK (WARNER SUNSET/WARNER BROS.)	
5	3	3	**SPIDER-MAN 3** SOUNDTRACK (RECORD COLLECTION)	
6	5	71	**HIGH SCHOOL MUSICAL** SOUNDTRACK (WALT DISNEY)	
7	7	14	**MUSIC AND LYRICS** SOUNDTRACK (WARNER SUNSET/ATLANTIC/AG)	
8	6	29	**HAPPY FEET** SOUNDTRACK (FOX/WARNER SUNSET/ATLANTIC/AG)	
9	9	19	**JUMP IN!** SOUNDTRACK (WALT DISNEY)	
10	4	3	**DIRTY DANCING: 20TH ANNIVERSARY** SOUNDTRACK (LEGACY/RCA/SONY BMG)	
11	8	99	**GREASE** SOUNDTRACK (POLYDOR/UNIVERSAL/UME)	
12	12	50	**CARS** SOUNDTRACK (WALT DISNEY)	
13	13	4	**ONE TREE HILL: THE ROAD MIX. MUSIC FROM THE TELEVISION SERIES, VOLUME 3** SOUNDTRACK (WARNER SUNSET MAVERICK/WARNER BROS.)	
14	15	79	**WALK THE LINE** SOUNDTRACK (FOX/WIND-UP)	
15	10	22	**DREAMGIRLS: DELUXE EDITION** SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	

MUSIC VIDEO

LAUNCH PAD

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.
1	1	130	#1 10 WKS GREATEST HITS — WING-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Cream	
2	2	101	FAREWELL I TOUR: LIVE FROM MELBOURNE — RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
3	3	8	ROCKET MAN: NUMBER ONES — CHRONICLES/ROCKET ISLAND/MERCURY/UME/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
4	6	9	LIVE! THE LIGHT IT UP TOUR — JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
5	4	16	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND — MANHATTAN/EMM MUSIC VIDEO 75108 (16.98 DVD)	Celtic Woman	2
6	11	191	LED ZEPPELIN — ATLANTIC VIDEO/WARNER MUSIC VISION 70168 (29.98 DVD)	Led Zeppelin	
7	14	21	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 — HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
8	5	26	LIVE AT THE GREEK — COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	■
9	15	169	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS — ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (19.98 CD/DVD)	Pantera	
10	10	10	LIVE AT MASSEY HALL 1971 — REPRISE MUSIC VIDEO/WARNER MUSIC VISION 43327 (25.98 CD/DVD)	Neil Young	
11	8	28	UNDER THE DESERT SKY — SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007837 (25.98 CD/DVD)	Andrea Bocelli	
12	7	11	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT — SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44758 (19.98 DVD)	Elvis Presley	
13	12	17	VENCEDOR — UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (18.98 CD/DVD)	Valentin Elizalde	
14	9	8	CRYSTAL VISIONS... THE VERY BEST OF STEVIE NICKS — REPRISE MUSIC VIDEO/WARNER MUSIC VISION 101885 (25.98 CD/DVD)	Stevie Nicks	
15	19	221	PULSE — COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
16	13	58	CELTIC WOMAN — MANHATTAN/EMM MUSIC VIDEO 44604 (16.98 DVD)	Celtic Woman	■
17	16	176	PAST, PRESENT & FUTURE — GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
18	25	184	LIVE AT DONINGTON — EPIC MUSIC VIDEO/SONY BMG VIDEO 58963 (14.98 DVD)	AC/DC	6
19	37	75	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE — ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park	
20	22	24	THE VIDEOS: 1989 - 2004 — ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38698 (19.98 DVD)	Metallica	
21	18	164	NUMBER ONES — EPIC MUSIC VIDEO/SONY BMG VIDEO 50999 (14.98 DVD)	Michael Jackson	4
22	23	12	BESIDE YOU IN TIME — INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 838408 (19.98 DVD)	Nine Inch Nails	
23	28	33	THE INFORMATION — INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007578 (13.98 CD/DVD)	Beck	
24	26	85	ANYWHERE BUT HOME — WING-UP VIDEO/SONY BMG VIDEO 53108 (25.98 CD/DVD)	Evanescence	5
25	27	5	CHICAGO LIVE IN CONCERT — KOCH VISION VIDEO 8244 (19.98 DVD)	Chicago	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	3	#1 1 WK UMBRELLA — RIHANNA FEATURING JAY-Z SRP/DEF JAM/ID JMG
2	5	7	MAKES ME WONDER — MAROON5 A&M/OCTONE/INTERSCOPE
3	1	10	POP, LOCK & DROP IT — HUEY HITZ COMMITTEE/JIVE/ZOMBA
4	21	2	REHAB — AMY WINEHOUSE/UNIVERSAL REPUBLIC
5	11	2	NEVER AGAIN — KELLY CLARKSON RCA/RMG
6	14	4	HOME — DAUGHTRY RCA/RMG
7	4	3	BUY U A DRANK (SHAWTY SNAPPIN') — T-PAIN FEAT. YUNG JOC KONVICT/NAPPY BOY/JIVE/ZOMBA
8	12	5	HANG ME UP TO DRY — COLD WAR KIDS DOWNTOWN/ATLANTIC/LAVA
9	7	7	OUTTA MY SYSTEM — BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN COLUMBIA
10	8	9	BECAUSE OF YOU — NE-YO DEF JAM/ID JMG
11	15	7	GET IT SHAWTY — LLOYD THE INC./UNIVERSAL MOTOWN
12	3	11	BEAUTIFUL LIAR — BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
13	13	4	U + UR HAND — P!NK LAFACE/ZOMBA
14	9	5	WHAT I'VE DONE — LINKIN PARK MACHINE SHOP/WARNER BROS.
15	17	6	I'M A FLIRT — R. KELLY FEAT. T.I. & T-PAIN JIVE/ZOMBA
16	16	5	WE TAKIN' OVER — DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE & BABY TERROR SQUAD/KOCH
17	8	10	LIKE A BOY — CIARA LAFACE/ZOMBA
18	10	5	GIRLFRIEND — AVRIL LAVIGNE RCA/RMG
19	RE-ENTRY		PUSH IT BABY — PRETTY RICKY BLUESTAR/ATLANTIC
20	23	3	STOLEN — DASHBOARD CONFESSIONAL VAGRANT/INTERSCOPE
21	16	10	BEFORE HE CHEATS — CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE/BMG
22	20	6	IF EVERYONE CARED — NICKELBACK ROADRUNNER/ATLANTIC/LAVA
23	22	2	(YOU WANT TO) MAKE A MEMORY — BON JOVI MERCURY/ISLAND/IDJMG
24	NEW		WHEN I SEE U — FANTASIA J/RMG
25	19	4	VULNERABLE — BECONOHAND BEREHADE GLASSNOTE/EAST WEST

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
MTV	
1	RIHANNA FEAT. JAY-Z, UMBRELLA
2	AMY WINEHOUSE, REHAB
3	BEYONCE & SHAKIRA, BEAUTIFUL LIAR
4	BOW WOW, OUTTA MY SYSTEM
5	AVRIL LAVIGNE, GIRLFRIEND
6	COLD WAR KIDS, HANG ME UP TO DRY
7	NE-YO, BECAUSE OF YOU
8	SECONDHAND SERENADE, VULSENADE
9	CIARA, LIKE A BOY
10	HUEY, POP, LOCK & DROP IT
BET	
1	FANTASIA, WHEN I SEE U
2	PRETTY RICKY, PUSH IT BABY
3	LLOYD, GET IT SHAWTY
4	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')
5	HUEY, POP, LOCK & DROP IT
6	DJ KHALED, WE TAKIN' OVER
7	YOUNG JEEZY FEAT. KEYSHIA COLE, GREAGIS
8	R. KELLY OR BOW WOW, I'M A FLIRT
9	RIHANNA FEAT. JAY-Z, UMBRELLA
10	UNK, 2 STEP
CMT	
1	RASCAL FLATTS, STAGO
2	CARRIE UNDERWOOD, WASTED
3	LITTLE BIG TOWN, A LITTLE MORE YOU
4	EMERSON DRIVE, MOMENTS
5	JASON ALDEAN, JOHNNY CASH
6	KELLIE PICKLER, I WOGGES
7	MIRANDA LAMBERT, FAGGUE IS A SMALL TOWN
8	BON JOVI, (YOU WANT TO) MAKE A MEMORY
9	BUCKY COVINGTON, A DIFFERENT WORLD
10	TAYLOR SWIFT, TEARDROPS ON MY GUITAR

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT		#1 1 WK THE AVETT BROTHERS — RAMSEUR 2718 (12.98)	Emotionalism	
2	NEW		FUNERAL FOR A FRIEND — MIGHT ATOM/ATLANTIC 136060 AG (13.98)	Tales Don't Tell Themselves	
3	4	20	EMERSON DRIVE — MONTAGE 90088/MIDAS (13.98)	Countrified	
4	7	15	PETER BJORN AND JOHN — ALMOST GOLD 002* (12.98)	Writer's Block	
5	2	24	BOYS LIKE GIRLS — COLUMBIA 88672/SONY MUSIC (11.98)	Boys Like Girls	
6	5	22	COLD WAR KIDS — DOWNTOWN 70008 (13.98)	Robbers & Cowards	
7	NEW		MISTAH F.A.B. — HAEVA AFTA/THIZZ 181.5MC (15.98) ✦	Da Baydestrian	
8	8	58	BULLET FOR MY VALENTINE — TRUSTKILL 74 (13.98)	The Poison	
9	NEW		JOHNNY VICIOUS — THRIVEDANCE 90760/THRIVE (19.98)	ThriveMix Presents: Dance Anthems	
10	3	10	SECONDHAND SERENADE — GLASSNOTE 63020/EAST WEST (13.98)	Awoke	
11	16	35	SAY ANYTHING — DOGHOUSE/J 71805/RCG (11.98)	...Is A Real Boy	
12	8	33	UNK — BIG COMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
13	11	25	RODRIGO Y GABRIELA — ATO 21557 (13.98)	Rodrigo Y Gabriela	
14	1	2	PARIS BENNETT — 106 2069 SLT (18.98)	Princess P	
15	24	3	GREATEST GAINER THE PUPPINI SISTERS — VENYE 006405/UNIVERSAL CLASSICS GROUP (13.98)	Betcha Bottom Dollar	
16	12	4	BEBEL GILBERTO — ZIRIGUIBOOM CRAMMED DISCS 1133/SIX DEGREES (18.98)	Momento	
17	23	2	SICK PUPPIES — RMR 48752/VIRGIN (12.98)	Dressed Up As Life	
18	14	17	XTREME — LA CALLE 340011/UG (13.98)	Haciendo Historia	
19	NEW		THE HORRORS — POLYDOR 008863/STOLEN TRANSMISSION (10.98)	Strange House	
20	18	12	LOS CUATES DE SINALOA — SONY BMG NORTE 04734 (11.98)	Puro Sierreno Brevo	
21	10	2	ROBERTO CARLOS — DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
22	9	2	THE SEA AND THE CAKE — THRILL JOCKEY 186* (15.98)	Everybody	
23	15	10	TITO NIEVES — LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
24	NEW		THE EXIES — ELEVEN SEVEN 136 (13.98)	A Modern Way Of Living With The	
25	NEW		DUNGEN — KEMADO 052 (15.98)	Tio Bitar	
26	21	24	RED — ESSENTIAL 10007 (12.98)	End Of Silence	
27	22	4	NORMAN BROWN — PEAK 30218/CONCORD (18.98)	Stay With Me	
28	19	2	THE CLIENTELE — MERGE 297* (14.98)	God Save The Clientele	
29	25	81	IMOGEN HEAP — RCA VICTOR 72532 (11.98)	Speak For Yourself	
30	NEW		HOPESFALL — TAUSTKILL 63 (13.98)	Magnetic North	
31	28	5	CUISILLOS — MUSART 3893/BALBOA (12.98)	Mil Heridas	
32	34	22	ROCCO DELUCA & THE BURDEN — MGM/WORKS 165 (12.98)	I Trust You To Kill Me	
33	31	3	PURENRG — FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	
34	42	6	33MILES — INDIE/COLUMBIA 05834/SONY @USIC (11.98)	33Miles	
35	29	6	THE JOHN BUTLER TRIO — JARRAH/ATLANTIC 101849 AG (13.98)	Grand National	
36	RE-ENTRY		LOS HUMILDES VS. LA MIGRA — BCI LATINO 41580/BCI (8.98)	Los Humildes Vs. La Migre	
37	40	9	LOS TERRIBLES DEL NORTE — FREDDIE 1966 (5.98)	30 Corridos: Historias Nortenas	
38	49	2	CAMILA — SONY BMG NORTE 78272 (14.98)	Todo Cambio	
39	50	2	CULTURA PROFETICA — LUAR 330012/MACHETE (17.98 CD/DVD) ✦	Tribute To The Legend Bob Marley	
40	30	4	THE NIGHTWATCHMAN — EPIC 67545/SONY MUSIC (18.98)	One Man Revolution	
41	27	2	THE BAD PLUS — HEADS UP 3125 (18.98)	Prog	
42	NEW		SPANISH HARLEM ORCHESTRA — SIX DEGREES 1134 (18.98)	United We Swing	
43	RE-ENTRY		THE ISAACS — GAITHER MUSIC GROUP 42717 (17.98)	Big Sky	
44	38	19	THE KOOKS — VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
45	37	24	YURIDIA — SONY BMG NORTE 02498 (14.98)	Habla El Corazon	
46	NEW		DANCE GAVIN DANCE — RISE 04n (13.98)	Downtown Battle Mountain	
47	45	6	KJ-52 — UPROK 78295/REC (17.98) ✦	The Yearbook	
48	41	4	CHARLOTTE GAINSBOURG — BECAUSE 94703/VICE (15.98)	5:55	
49	32	4	KINGSPADE — SUBURBAN NOIZE 77 (15.98)	P.T.B.	
50	47	13	KINTO SOL — UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	

THIS WEEK ON .com — BREAKING & ENTERING

North Carolina's own Avett Brothers, who fuse ambitious roots and rock music, finally break through to The Billboard 200 while also placing new album "Emotionalism" at No. 1 on Top Heatseekers. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

SINGLES & TRACKS SONG INDEX™

JUN 2 2007

Chart Codes: CS (Hot Country Songs) **H100** (Hot 100 Songs) **LT** (Hot Latin Songs) **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs)
TITLE (Publisher – Licensing Org.) Sheet Music Dist. Chart Position

2 STEP (Top Quality, BMI) H100 35, POP 43, RBH 21
4 IN THE MORNING (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) POP 88

A

ALL GOOD THINGS (COME TO AN END) (Nelstar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/BMG Songs, ASCAP/Danja Handz Muzik, SESAC/EMI April, ASCAP) HL/WBM POP 68
ALL I NEED (EMI Blackwood, BMI/Addymack, BMI/Careers-BMG Music Publishing, BMI/Sagrabeaux Songs, BMI) HL/WBM CS 58
ALL MY FRIENDS SAY (Murrah Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 24
AMUSEMENT PARK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B & 700 Music Club, ASCAP/Lil Ant And RoRo, ASCAP) HL RBH 53
ANONYMOUS (Ezeke International Music, BMI/Hitco Music, BMI/Christopher Mathew, BMI/Jahqae Joints, SESAC/Universal Tunes, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BMI) H100 50, POP 52, RBH 26
ANOTHER AGAIN (John Legend Publishing, BMI/Cherry River, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Homeschool Publishing, BMI/Dimp Paco Music, BMI/Kama Sutra Music, BMI) HL RBH 57
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BMI/EMI Blackwood, BMI/WCCR, BMI) HL, CS 41
ANYWAY (Determmava, BMI/Lile Des Auteurs, ASCAP/Bucky And Clyde, ASCAP) H100 81, POP 92
AYUDAME (WB Music, ASCAP/Doble Acuarela Songs, ASCAP/Warner Chappell Music Spain S.A., SGAE) LT 37

B

BASTA YA (Not Listed) LT 41
A BAY BAY (Polo Grounds Songs, BMI) RBH 34
BEAUTIFUL GIRLS (Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Eyes Above Water, ASCAP/Beluga Heights Music, BMI/Feedmybabeez, ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BMI), HL POP 96
BEAUTIFUL LIAR/BELLO EMBUSTERO (B-Day Publishing, ASACP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Amanda Ghost Bucks Music Group Limited, BMI/Ian Dench Music, BMI/Sony/ATV Music UK, PRS), HL H100 36, LT 32, POP 29, RBH 70
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/Dwight Frye Music, BMI/Smells Like Metal SOCAN/EMI Blackwood, BMI) HL, CS 42
BECAUSE OF YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 13, POP 18, RBH 12
BEER IN MEXICO (Sony/ATV Milene, ASCAP/Islandsoul ASCAP), HL, H100 98
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, H100 8, POP 9
BENDITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Valnicito Songs, BMI/Careers-BMG Music Publishing, BMI) LT 4
BETTER THAN ME (EMI Blackwood, BMI/Hinder Music, BMI/High Buck Publishing, BMI), HL, H100 34, POP 26
BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Cyrad Songs, ASCAP) H100 21, POP 19
BIG THINGS POPPIN' (DO IT) (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Fresh Is The World, BMI), WBM, RBH 23
BLEED IT OUT (Zomba Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 97, POP 76
BLOCK PARTY (Sony/ATV Tunes, ASCAP/Life Print, ASCAP/One-Hit Publishing, ASCAP/Screen Gems-EMI, BMI), HL, RBH 62
BOSS' LIFE (My Own Chit Music, BMI/EMI Blackwood, BMI/Byefall Music, ASCAP/Famous, ASCAP/WB Music, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Almo Music, ASCAP/Every Knight, BMI/Warner-Tamerlane Publishing, BMI/Unichappell Music, BMI/Teamstas, BMI/YEL-NATS, BMI/Psalm 144:1 Music, BMI) RBH 97
BOSSMAN (D'Wayne Clark Publishing, BMI) RBH 85
BOY LOOKA HERE (StreetRich Music, BMI/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/QB Gold, ASCAP), HL, RBH 55
BREAK 'EM OFF (Paul Wall, ASCAP/Commission Publishing, BMI/Noddfactor Publishing, BMI/EMI Blackwood, BMI/2 Kingpins Publishing, ASCAP), HL, RBH 84
BREAK IT OFF (Tafari, ASCAP/Greensleeves, PRS/Dutty Rock, PRS/EMI April, ASCAP/Copyright Control/Annarhi Music, BMI/EMI Blackwood, BMI), HL, POP 62
BREATHLESS (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Mercelicious Music, SESAC) RBH 72
BUBBLY (Cocomarie Music, BMI/Dancing Squirrel, ASCAP/INAFI Music, ASCAP) H100 91, POP 69
BUDDY (Soulchild, ASCAP/Universal Music Corporation ASCAP/HC 1030 Publishing, ASCAP/Karl Gunn, BMI/Gunn Style, BMI/Bug Music, ASCAP/Kenix, BMI/Sugar Biscuit, ASCAP) H100 64, RBH 10
BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk South, ASCAP), WBM, H100 2, POP 4, RBH 1

C

CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos, ASCAP) LT 10
CAME DOWN (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warner Tamerlane Publishing, BMI/Ralph Worley Jr. Publishing Designee, BMI/LehsemSongs, BMI/Two Tuff-Enuff, BMI/EMI Blackwood, BMI), HL/WBM, RBH 74
CANDYMAN (Xtina Music, BMI/Careers-BMG Music Publishing, BMI/Stuck In The Throat, ASCAP/Famous, ASCAP), HL/WBM, H100 80, POP 59
CAN'T GET ENOUGH (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Ensign Music, BMI/Fred Jerkins III, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 50
CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI April ASCAP), HL, RBH 42
CAN U WERK WIT DAT (We Fox Music At ASCAP) RBH 76
CIRCLE (Bryan-Michael Cox, SESAC/WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Notting Hill Songs, SESAC/Put It Down Music, SESAC/Adonis Shropshire, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing Designee, SESAC/The Deanis List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP), HL/WBM, RBH 63
COFFEE SHOP (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Alonzo Mathis Publishing Designee, BMI/20820 Music Publishing, ASCAP/WB Music, ASCAP/Uncle Wilmese Music, ASCAP/Pipeline, BMI/Rags II Richard Music, BMI/Warner Chappell, BMI) WBM, RBH 83
COME AROUND (Harper Digital Publishing, SOCAN/Ms Music, ASCAP/Pink-Cam Music, ASCAP/STB Music, ASCAP/Humayne, ASCAP/ZAP Pow, ASCAP/Fairwest Music USA, BMI/Spirit Music, BMI) RBH 91
COME OVER (Money In My PJ's Music Publishing, ASCAP/Autosound Music, ASCAP) RBH 94
COME WITH ME (WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Klassic Lee Music, SESAC/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP), HL/WBM, RBH 29
COMO ENTENDER (Blu's Tunes, ASCAP/EMI April ASCAP/Gunhill Music, ASCAP) LT 46
COMO TE VA MI AMOR (SGAE, ASCAP) LT 36
COUNTRY BOYZ (Wynn Music Publishing, ASCAP) RBH 98
CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA (Almo Music, ASCAP/Delicate, ASCAP), HL, H100 23, POP 14
CUPID SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BMI) RBH 64

D

DAISY (EMI Blackwood, BMI/Tolliver Mountain, BMI/Irving, BMI/Inventor Of The Wheel, ASCAP), HL, CS 44
DALE PA' TRA (BACK IT UP) (Stratigo Co Lingo BMI/Cinco Por Cinco Music Publishing, BMI/Elo E Mio Music, BMI) LT 50
DAME UN BESO (Ser-Ca, BMI) LT 9
DAYS OF THUNDER (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BMI/Silverkiss, BMI) HL/WBM, CS 59
D-BOY (Thug Passion Publishing, ASCAP) RBH 87
DETALLES (Once Rios S.A. de C.V./TN Ediciones, BMI) LT 13
DE TI EXCLUSIVO (Not Listed) LT 45
A DIFFERENT WORLD (Nashvistaville, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chaylynn, BMI/Sony/ATV Tree, BMI/Gold Watch, BMI), HL, CS 18, H100 88
DIRTY GIRL (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/EMI Blackwood, BMI/Piano Wire Music, BMI), HL, CS 30
DJ DON'T (Songs Of Universal, BMI/Divided, BMI/Ramal, BMI/Nayr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, RBH 40
DOE BOY FRESH (Tenoise Publishing, BMI/Music Resources, BMI/Chamillitary Camp Music, ASCAP/Universal Music Corporation, ASCAP), HL, POP 91
DO IT JUST LIKE A ROCKSTAR (Jordan Loren Music, BMI) H100 45, POP 41
DON'T MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 13, H100 89
DON'T MATTER (Byefall Music, ASCAP/Famous, ASCAP/Lawsongs, BMI/Notting Hill Music, BMI), HL, H100 18, LT 27, POP 17, RBH 20
DO YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/JoJo Beats, ASCAP/The Allen Boy Publishing, ASCAP), WBM, RBH 48
DO YOU KNOW? (THE PING PONG SONG) (Team S Dot Publishing, BMI/Hitco Music, BMI/Dullinaire Publishing, BMI/Songs Of Universal, BMI/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 33, LT 1, POP 36
DREAMIN' (Young Jeezy Music Inc., BMI/Jermaine Jackson Publishing Designee, ASCAP/Andrew Harr Publishing Designee, ASCAP/Bug, BMI/Pure Delite, BMI/Bilsum, BMI/EMI Blackwood, BMI/Jobete Music, ASCAP), HL, RBH 66

E

ERES PARA MI (Manzano, BMI/Emi Musical S.A. de C.V./Warner Chappell Edicoes Musicais) LT 7
ES COSA DE EL (Editora Di Ideas, ASCAP) LT 31
ESE (Primavera Worldwide Music, ASCAP) LT 22
ESO Y MAS (Julianita Musical, ASCAP/Edimusa, ASCAP) LT 25
EVER PRESENT PAST (MPL Communications, ASCAP) POP 93
EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dirkpit BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 45

F

FACE DOWN (Songs Of Universal, BMI/Grim Goodbye Music, BMI), HL, H100 32, POP 21
FALL (MXC, ASCAP/Still Working For The Woman, ASCAP/ICG, ASCAP/Dimensional Songs Of The Knoll, BMI/E Ticket, BMI/API Country Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 32
FAMOUS IN A SMALL TOWN (Sony/ATV Songs, BMI/Nashville Star, BMI/Watsky, ASCAP), HL, CS 36
FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrabeaux Songs, BMI) HL/WBM, CS 6, H100 63
FIRST TIME (G-Chills, BMI/Jeseth Music, BMI) H100 74, POP 50
FORCE OF NATURE (Tru Luv, ASCAP/Soulfinga, ASCAP/Notting Hill, ASCAP/Intersect, BMI) RBH 82
FOREVER (Viva La Cucaracha, ASCAP) H100 58, POP 51
FU PAY ME (Sunny Valentine Music, BMI/Slide That Music, ASCAP/Regina's Son Music, ASCAP/EMI April, ASCAP/Granny Man Publishing, BMI), HL, RBH 95

G

GET BUCK (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Slix I'm Stoned, ASCAP/50 Cent Music, ASCAP) RBH 99
GET IT SHAWTY (J Lack Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-IV Music, ASCAP/Ishmoot Music, BMI/Young Goldie, BMI/Warner Tamerlane Publishing, BMI), HL/WBM, H100 20, POP 39, RBH 4
GET ME BODIED (B-Day Publishing, ASACP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Yoga Flames Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Angela Beyince, ASCAP/EMI April, ASCAP/Solange MWP, ASCAP/Music World, ASCAP/Monaz Ronza, SESAC), HL, H100 90, RBH 17
GET TO THE MONEY (Gordon Maurice Swiney, ASCAP/REEC Waar Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) RBH 90
GIRLFRIEND (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music, ASCAP), HL, H100 3, POP 2
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tenman Tunes, BMI/Zomba Enterprises, ASCAP/Nelstar Publishing, ASCAP/EMI April, ASCAP/Slix I'm Stoned, ASCAP/Universal Music Corporation, ASCAP/WBM Music, SESAC/Danja Handz Muzik, SESAC), HL/WBM, H100 4, POP 3, RBH 71
GIVEN UP (Zomba Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 99, POP 78
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/will.i.am Music, BMI/Cherry River, BMI/Elvis Lee Music, BMI/Ludacris Universal Publishing, ASCAP/EMI Blackwood, BMI/Showdy Pimp, ASCAP), CLM/HL, H100 10, POP 8, RBH 51
GOD DON'T MAKE MISTAKES (Universal-PolyGram International, ASCAP/Green Wagon Music, ASCAP/Raylene Music, ASCAP/BPJ Administration, ASCAP) CS 54
GO GETTA (EMI Blackwood, BMI/Young Jeezy Music Inc., BMI/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BMI/R.Kelly, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Warner-Tamerlane Publishing, BMI/Notting Dale Songs, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 56, POP 45
GOOD DIRECTIONS (Murrah Music Corporation, BMI/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) CS 1, H100 47, POP 66
GOT BUMP IN DA TRUNK (Suga Shack Entertainment Publishing, BMI) RBH 88
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Reptilian Music, BMI), HL, H100 96, POP 63
GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 22

H

HEY THERE DELILAH (So Happy Publishing, ASCAP) H100 27, POP 33
HIGH MAINTENANCE WOMAN (SKS3 Music, BMI/Timothy Wilson, BMI/Danny Simpson, BMI) CS 3, H100 67
HOME (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI), WBM, H100 5, POP 7
HOW DO I BREATHE (Sony/ATV Songs, BMI/EMI April, ASCAP/Stellar Songs, ASCAP), HL, RBH 33
HOW I FEEL (Determmava, BMI/Moonscar Music, BMI/Little Blue Typewriter Music, BMI/Bucky And Clyde, ASCAP/Lile Des Auteurs, ASCAP) CS 29
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 49
HOY TENGO GANAS DE TI (Screen Gems-EMI, BMI/SGAE, BMI) LT 47

I

ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMI/Hitco Music, BMI/Ezeke International Music, BMI/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Foray Music, SESAC/Notting Dale Songs, ASCAP), HL/WBM, POP 89
ICKY THUMP (Peppermint Stripe Music, BMI) H100 77, POP 70
I DON'T WANNA STOP (Monowise Limited, ASCAP/EMI Virgin, ASCAP), HL, H100 83, POP 80
IF EVERYONE CARED (Warner-Tamerlane Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 30, POP 27
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP), HL, RBH 19
IF YOU'RE READING THIS (Sony/ATV Tree, BMI/Lile Des Auteurs, ASCAP/Bucky And Clyde, ASCAP), HL, CS 35
I GOT MORE (Hope-N-Cal, BMI/Sexy Tractor, BMI/Cal IV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphersfield, ASCAP), HL, CS 25
IGUAL QUE AYER (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 5
I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP/EMI April, ASCAP), HL, CS 43, H100 38, POP 37
I'M A FLIRT (Shago, SESAC/Ennor, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane Publishing, BMI/Crown Club Publishing, BMI/NappyPub, BMI), WBM, H100 15, POP 28, RBH 7
IMPACTO (Los Cangris, ASCAP) H100 78, LT 2, POP 75
I'M THROWED (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB Music, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba Music, ASCAP/Air Control Music, ASCAP), HL/WBM, RBH 79
I NEED YOU (Careers-BMG Music Publishing, BMI/Nervous Worm Music, BMI/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 17, H100 93
IN MY SONGS (Divided, BMI/Ramal, BMI/Nayr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI/Songs Of Universal, BMI), HL/WBM, RBH 27
INSIDE OUT (Gabriel Bello Music, BMI) RBH 81
INTERNATIONAL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Tenoise Publishing, BMI/Music Resources, BMI/We Don't Play Even When We Be Playin', ASCAP/Mosquito Puss, ASCAP/Chrysalis Music, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 61
INTO THE OCEAN (Paris On Paper Publishing, ASCAP) POP 99
INVISIBLE (Arpa, BMI) LT 48
ISN'T SHE (Jujaja, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC), WBM, CS 27
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music, BMI), CS 11, H100 85
I TRIED (# 1 Assassin Muzik, ASCAP/Str8jacket Muzik, ASCAP/Track House ENT, BMI/Almo Music, ASCAP/Piano Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP/Notting Dale Songs, ASCAP), HL, H100 7, POP 11, RBH 45
IT'S NOT OVER (Surface Pretty Deep Ugly Music, BMI/G Watt Music, ASCAP/Warner Tamerlane Publishing, BMI/Floating Leaf, BMI/EMI April, ASCAP), HL/WBM, H100 29, POP 25
I WANNA FEEL SOMETHING (Careers-BMG Music Publishing, BMI/Nervous Worm Music, BMI/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 31
I WANNA LOVE YOU (Byefall Music, ASCAP/Famous, ASCAP/My Own Chit Music, BMI/EMI Blackwood, BMI), HL, POP 53
I WONDER (Pickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BMI/BPJ, BMI/Sony/ATV Tree, BMI/All Mighty Dog Music, BMI), HL/WBM, CS 20

J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Writers Extreme, BMI), WBM, CS 15, H100 86
JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal, BMI/The Tomlinson Songs, BMI/Geomac Publishing, SESAC) CS 38

K

KEEP HOLDING ON (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music, ASCAP/TCF, ASCAP) POP 87
KITTY KAT (B-Day Publishing, ASACP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL, RBH 89

L

LA LLAVE DE MI CORAZON (El Conuco, BMI/Redomi, BMI) LT 40
LA OTRA (BMG Songs, ASCAP) LT 44
LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) H100 71, POP 81
LAST GOOD TIME (Big Loud Shirt Industries, ASCAP/Big Loud Bucks, ASCAP/Warner-Tamerlane Publishing, BMI), WBM, CS 55
LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI), H100 19, POP 10, RBH 38
LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Frank Myers Music, BMI/Sixteen Stars, BMI) CS 57
LEAN LIKE A CHOLO (Mistica Music, BMI/Flossy ASCAP) H100 55, POP 44
LEAVE OUT ALL THE REST (Zomba Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, POP 98
LEAVING TONIGHT (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sounds Of Da Red Drum, ASCAP/Slo Gravy Music, ASCAP/Jobete Music, ASCAP), WBM, RBH 56
LET'S FALL IN LOVE AGAIN (Iz Live Muzik, BMI) RBH 86
LIKE A BOY (Universal Music Corporation, ASCAP/Royalty Rightings, ASCAP/Bootleggers Stop, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/Christopher Mathew, BMI/Hitco Music, BMI/Ezeke International Music, BMI/Revolutionary Jazz Giant, BMI/Grâness, BMI), HL, H100 22, POP 32, RBH 11
LIKE THIS (Kelendria, ASCAP/Blondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, H100 53, POP 73, RBH 13
LIKE THIS (Shawn Mims, BMI/The Blackout Legacy, ASCAP/Schofield's, ASCAP) H100 82, POP 66, RBH 58
LIP GLOSS (18th And Vine, ASCAP) RBH 36
A LITTLE MORE YOU (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 23
LITTLE WONDERS (U Rule Music, ASACP/EMI April ASCAP), HL, H100 61, POP 56
LIVIN' IN THE HERE AND NOW (Pickwick Landing, ASCAP/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 60
LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BMI/More Than Rhymes Music, BMI/Lil' Ninja Time-Mae, ASCAP/Amenbrit, ASCAP) CS 28
LLORARAS (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 17
LOST (K'Stuff, BMI/Big Loud Bucks, ASCAP/Matzoh-Ball Music, ASCAP/ArtHouse Entertainment, ASCAP/Art For Arts Sake Music, ASCAP) CS 48
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAP), HL/WBM, CS 12, H100 49, POP 48
LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-DuettesMusic, ASCAP) H100 40, POP 61, RBH 3
LUCKY MAN (Careers-BMG Music Publishing, BMI/Nervous Worm Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WBM, CS 10, H100 75

M

MAKE IT RAIN (Joseph Cartagena, ASCAP/Reach Global, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Young Money Publishing, BMI/Joey & Ryan Music, BMI/Warner-Tamerlane Publishing, BMI), WBM, POP 71
MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WBM, RBH 25
MAKES ME WONDER (Careers-BMG Music Publishing, BMI/February Twenty Second, BMI), WBM, H100 1, POP 1
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI), HL/WBM, RBH 37
MANDA UNA SEÑAL (Tulum, ASCAP/WB Music, ASCAP) LT 26
MEASURE OF A MAN (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/No Such Music, SOCAN), HL, CS 34
ME DUELE AMARTE (LaCova Music Publishing, BMI/J & N, ASCAP) LT 30
ME DUELE ESCUCHAR TU NOMBRE (Careers-BMG Music Publishing, BMI/Warner-Tamerlane Publishing, BMI) LT 39
MI CORAZONCITO (Premium Latin, ASCAP) LT 19
MIL HERIDAS (Arpa, BMI) LT 8
MISSING YEARS (Songs Of O'Brien, ASCAP/Big Loud Bucks, ASCAP/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) CS 50
MOMENTS (Grawton Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP), WBM, CS 2, H100 57, POP 97
MORE THAN FRIENDS (Lyric Masters 911 Publishing, SESAC/Universal Lingo, ASCAP/Notting Hill, ASCAP/Bocar, ASCAP) RBH 78
MY 64 (Who Is Mike Jones Music, BMI/2 Playas Publishing, BMI/Warner-Tamerlane Publishing, BMI/2 Trill Enterprises, ASCAP/My Own Chit Music, BMI/EMI Blackwood, BMI/Carnival Beats, ASCAP/Universal Music Corporation, ASCAP/Ruthless Attack Muzick, ASCAP), HL, RBH 69
MY BUBBLE GUM (GOT THAT GOOD) (Shedogs, ASCAP/DLO, ASCAP) RBH 96

N

NENA (Not Listed) LT 28
NEVER AGAIN (Smelly Songs, ASCAP/EMI April, ASCAP/Jimmy Messer Music, ASCAP/WB Music, ASCAP), HL/WBM, H100 17, POP 13
NO TE PIDO FLORES (Universal Music Corporation, ASCAP) LT 34
NO TE VEO (Not Listed) LT 35

O

OH YEAH (WORK) (Prince Of Crunk Publishing, BMI/8th Grade Music Publishing, BMI/EMI Blackwood, BMI/How Ya Luv Dat Music, ASCAP/EMI April, ASCAP/Notting Dale Songs, ASCAP/Lil Jizzel Music Publishing, BMI/Ben Hill Tiger Music, ASCAP/Cookies And Milk, ASCAP/Heavy On The Grind Entergament Publishing, BMI/Swizole Music, BMI), HL, RBH 100
OJALA (Crisma, SESAC) LT 24
THE ONE IN THE MIDDLE (WB Music, ASCAP/Sony/ATV Cross Keys, ASCAP/This Is Hit, ASCAP/Magic Mustang, BMI/Funky Junk Music, ASCAP), HL/WBM, CS 56
ONE OF THE BOYS (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal Music Corporation, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI/Full Circle, BMI), HL, CS 39
OUTTA MY SYSTEM (Shanah Cymone Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP/Jobete Music, ASCAP), HL, H100 24, POP 35, RBH 18
OVER IT (Jetanon Music, ASCAP/Jerk Awake, ASCAP/Shapiro, Bernstein & Co., ASCAP), WBM, H100 92, POP 67

P

PAIN (EMI Blackwood (Canada), SOCAN/Blast The Scene, BMI/EMI April, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMI), HL, POP 94
PARTY LIKE A ROCKSTAR (Precate That Music, BMI/Cereal And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP/EMI April, ASCAP), HL, H100 51, RBH 5
PEGAO (Universal-Musica Unica, BMI) LT 10
PEGATE (Rayanibe, BMI/Terra Music, ASCAP) LT 11
PLEASE DON'T GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnelistic, ASCAP/Notting Hill, ASCAP), HL, H100 42, POP 77, RBH 2
POP, LOCK & DROP IT (Huey Records Music, ASCAP/DiAndre Smith, ASCAP/DelHiTz Muzik, ASCAP) H100 6, POP 20, RBH 6
POPPIN' (Dirty Dre Music, ASCAP/Universal Music Corporation, ASCAP/Lil Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, RBH 32
POR AMARTE ASI (WB Music, ASCAP/Erami, ASCAP) LT 43
PUSH IT BABY (Diamond Blue Smith Publishing, BMI/Blue Star Publishing, BMI/Bleu Carrot Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinumy2k Publishing, BMI/Music Royale, BMI) RBH 67

Q

QUE HICISTE (Blue Platinum Publishing, ASCAP/Julio Reyes Music, BMI/Sony/ATV Discos, ASCAP), HL, LT 29
QUE LLOREN (JD Publishing, BMI) LT 33
QUE ME DES TU CARINO (El Conuco, BMI/Redomi, BMI) LT 23
QUIZAS (WY Publishing, BMI) LT 38

R

READ MY MIND (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 100, POP 90
REHAB (EMI Blackwood, BMI), HL, H100 72, POP 54
ROCK YO HIPS (J Werks Publishing, ASCAP/Royal Throne Publishing, ASCAP/Dime Piece Collection, ASCAP/KC Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraine Music, ASCAP/EMI April, ASCAP), HL, H100 37, POP 46, RBH 14

S

SAME GIRL (Zomba Songs, BMI/R.Kelly, BMI/Ennor, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP), HL/WBM, H100 76, RBH 9
SAY IT RIGHT (Nelstar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danja Handz Muzik, SESAC/EMI April, ASCAP), HL/WBM, H100 39, POP 30
SAY YES (Cal IV, ASCAP/Dimensional Music Of 1091, ASCAP/Drivers Ed, ASCAP/Pick Them Taters, BMI/Sony/ATV Cross Keys, ASCAP/Stage Three Music, BMI/Cherry Lane, ASCAP), CLM/HL, CS 37
SETTLIN' (Jennifer Nettles, ASCAP/Dirkpit, BMI/Songs Of Bud Dog, ASCAP/Chamaland, ASCAP/Music Of Windswept, ASCAP), HL, CS 7, H100 66
SEXY LADY (Drawfirst Publishing, ASCAP/I Want Mine Publishing, ASCAP/EMI Unart Catalog, BMI), HL/WBM, H100 68, POP 83, RBH 52
SHAWTY (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Warner Chappell, BMI/Young Drumma, ASCAP/Waynee Baynee Music, BMI/NappyPub, BMI/Zomba Songs, BMI), WBM, RBH 54
SHE AIN'T RIGHT (Major Bob, ASCAP/Sweet Summer, ASCAP/Circle C, ASCAP/Full Circle, ASCAP/Warner-Tamerlane Publishing, BMI/Lew's Palm Tree Music, BMI), WBM, CS 40
SHE'S LIKE THE WIND (Plainview Diner, BMI/Very Tony Music, BMI) POP 65
SHOO BE DOO (NO WORDS) (Happy Mel Boopy's Cocktail Lounge And Music, BMI/Zomba Songs, BMI/Strange Science Music, ASCAP/Some White Music, BMI/Justin's Polite Music, ASCAP/EMI April, ASCAP/Printz Polar, BMI/Songs Of Universal, BMI/Ms. Mary's, ASCAP/Jessyca Wilson Publishing, BMI), HL/WBM, RBH 68
SIENTE EL BOOM (T Bambino Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Leon Blanco, BMI/Baby Records Publishing, ASCAP) LT 21
SIMPLE THINGS (Gad Songs, ASCAP/Cherry Lane ASCAP/Sweet Grizzles, ASCAP), CLM, RBH 59
SI NOS QUEDARA POCO TIEMPO (Unique Hits Too, ASCAP/Sony/ATV Discos, ASCAP/Famous, ASCAP) LT 3
SLAP (Ludacris Universal Publishing, ASCAP/Trac-N-Field Entertainment, BMI/Mollings Music, ASCAP/Notting Dale Songs, ASCAP), HL, RBH 73
SMILE (JRPSL, BMI/Jamrec, BMI/Universal-Songs Of PolyGram International, BMI/Universal-PolyGram International, ASCAP), HL, H100 94, POP 64
SNOW ((HEY OH)) (Moebetoblame, BMI) POP 95
SOLA (Universal-Musica Unica, BMI/Rompediscoteca, BMI/Wise W Publishing, ASCAP) LT 6
STACKS ON DECK (Original Sin, ASCAP/Nanaganda Music Publishing, SESAC) RBH 93
STAND (Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI/Danny Orton Songs, ASAP/Universal Music Corporation, ASCAP), HL, CS 8, H100 60, POP 85
STARTIN' WITH ME (Careers-BMG Music Publishing, BMI/Shitake Male, BMI/Songs Of Windswept Pacific, BMI/Songs Of Thorich, BMI/Fox Ridge Music, BMI), WBM, CS 14
STOLEN (Hey, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 52, POP 40
STRAIGHT TO THE BANK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Shugar Dimond, BMI/WB Music, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), HL/WBM, H100 59, POP 49, RBH 49
STRUGGLE NO MORE (THE MAIN EVENT) (Writing Life, ASCAP/Plain Truth, ASCAP/Big Harlem Music, BMI/Joel Weathers Music, BMI/Dshuhiyah Music, ASCAP/Universal Lingo, ASCAP) RBH 46
SUMMER LOVE (Zomba Enterprises, ASCAP/Tenman Tunes, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/WBM Music, SESAC/Danja Handz Muzik, SESAC), WBM, H100 9, POP 6
SUNDAY MORNING IN AMERICA (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Universal Music Corporation, ASCAP/Macintyco Music, ASCAP/Jeffrey Steele, BMI/BJP Administration, BMI) CS 46
THE SWEET ESCAPE (Harajuku Lover Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP/Piano Music, ASCAP) H100 16, POP 15

T

TAKE ME AS I AM (Nam Tim Productions, ASCAP/Ezeke International Music, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Universal Music Corporation, ASCAP/Bootleggers Stop, ASCAP/Kenokey Music, ASCAP/Fabulous Music, ASCAP/Hitco South, ASCAP/Songs Of Universal, BMI), HL, RBH 41
TAMBOURINE (Blondie Rockwell, ASCAP/Swizz Beatz, SESAC/Universal Tunes, SESAC/Team S Dot Publishing, BMI/Hitco Music, BMI/Universal Music Corporation, ASCAP), HL, H100 84, RBH 30
TATTOO (2 Way Street Publishing, ASCAP/Perry Homes Music Publishing, ASCAP/Artist Publishing Group, BMI/Warner Chappell, BMI) RBH 47
TEACHME (Universal Music Corporation, ASCAP/Latif Music Publishing, ASCAP/Songs Of Universal, BMI/Tetragrammaton, ASCAP/Melodic Piano Productions, ASCAP/HC 1030 Publishing, ASCAP/Smoothe Music, ASCAP/Allback Productions, ASCAP), HL, H100 87, RBH 16
TEARDROPS ON MY GUITAR (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, CS 16, H100 44, POP 42
TELL ME WHAT WE'RE GONNA DO NOW (BMG-Careers, BMI/EMI Blackwood, BMI/Soundtron Tunes, BMI/Lost Poet Music, BMI/Hittace Music, BMI/Senseless, BMI/Songs Of Universal, BMI), HL/WBM, RBH 80
TENNESSEE (Barefoot And Starry Eyed Music, BMI/Sony/ATV Tree, BMI), HL, CS 33
THAT KIND OF DAY (We're Going To Maui, BMI/Hits And Smashes Music, ASCAP/2820 Music, BMI/Zomba Enterprises, ASCAP/Good Country Mornin' ASCAP/Green City, SESAC/Green Wilderness, SESAC/BP, BMI), WBM, CS 26
THAT SCARES ME (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Universal Music Corporation, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI/Full Circle, BMI), HL, CS 52
THESE ARE MY PEOPLE (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/Cal IV, ASCAP/Berg-Brain, ASCAP), HL, CS 19
THIS AIN'T A SCENE, IT'S AN ARMS RACE (Chicago X Softcore, BMI/Sony/ATV Songs, BMI), HL, H100 65, POP 47
THIS IS WHY I'M HOT (Shawn Mims, BMI/The Blackout Legacy, ASCAP/Muzikid State Of Mindz, ASCAP/Schofield's, ASCAP/BMG-Careers, BMI/BMG Songs, ASCAP/Heavy On The Grind Entergament Publishing, BMI/Lil Jizzel Music Publishing, BMI/Songs Of TVT, BMI/Lil Jon 00017 Music, BMI/Warner Chappell PRS/Keak Da Sneak Publishing Designee, BMI/Curwin Music, BMI/Irving, BMI), WBM, H100 25, POP 24, RBH 44
THNKS FR TH MMRS (Sony/ATV Songs, BMI/Chicago X Softcore, BMI), HL, H100 14, POP 12
THROW SOME D'S (Jobete Music, ASCAP/Songs Of Universal, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, POP 84
TICKS (EMI April, ASCAP/New Sea Gayle, ASCAP/Didn't Have To Be Music, ASCAP/Chamaland, ASCAP/Songs Of Bud Dog, ASCAP/3 Ring Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 4, H100 43, POP 50
TODO CAMBIO (Not Listed) LT 14
TORRE DE BABEL (Kike Santander Music, BMI/EMI Blackwood, BMI) LT 15
TOUGH (Steel Wheels, BMI/Curb Songs, ASCAP), WBM, CS 21
TU RECUERDO (Terra Music, ASCAP) LT 16

U

UMBRELLA (Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/Suga Wuga, BMI/Carter Boys Publishing, ASCAP/EMI April ASCAP), HL, H100 41, POP 31, RBH 22
UN IDIOTA COMO YO (Ser-Ca, BMI) LT 42
UNTIL THE END OF TIME (Tenman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Warner, SESAC), WBM, RBH 28
UNTIL YOU COME BACK TO ME (Sawandi Music, BMI/Stone Agate Music, BMI/Jobete Music, ASCAP/Black Bull Music, ASCAP) RBH 77
UPGRADE U (B-Day Publishing, ASACP/Music World, ASCAP/Yoga Flames Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Solange MWP, ASCAP/Angela Beyince, ASCAP/EMI Longitude, BMI/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 39
U + UR HAND (EMI Blackwood, BMI/P!nk Inside Publishing, BMI/Maratone AB, STIM/Kobalt Music, ASCAP/Kasz Money Publishing, ASCAP), HL, H100 11, POP 5

V

VALENTINE (Universal Lingo, ASCAP/Notting Hill, ASCAP/Young Goldie, BMI/Aragorn Songs, ASCAP/Hale Yeah, SESAC/Pecertunes, SESAC), HL, RBH 65
VULNERABLE (John Vearly Publishing, BMI) POP 79

W

WAIT FOR YOU (Stellar Songs, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Water Music Publishing, ASCAP), HL, H100 31, POP 23
WALL TO WALL (The Royalty Network, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Walter Scott, BMI) RBH 24
WASTED (Songs From The Engine Room, BMI/Songs Of Universal, BMI/Warner-Tamerlane Publishing, BMI/Raylene Music, ASCAP/BPJ Administration, ASCAP), HL/WBM, H100 54, POP 60
THE WAY I ARE (Virginia Beach, ASCAP/WB Music, ASCAP/Danja Handz Muzik, SESAC/WBM Music, SESAC/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Jerry Lee Publishing, ASCAP), WBM, POP 82
THE WAY I LIVE (Extreme Entertainment New Orleans Publishing Company/Trill Productions, ASCAP) H100 26, POP 22
THE WAY SHE MOVES (CoCo Tunes Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP) LT 12
WE TAKIN' OVER (DJ Khaled, BMI/Noka International, ASCAP/Famous, ASCAP/Warner-Tamerlane Publishing, BMI/Money Mack, BMI/Crown Club Publishing, BMI/Joey & Ryan Music, BMI/4 Blunts Lit At Once, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC), HL/WBM, H100 28, POP 38, RBH 31
WHAT BOYZ LIKE (Black Eight Music Publishing, BMI) RBH 92
WHAT GOES AROUND...COMES AROUND (Tennman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Royalty Rightings, ASCAP/Crown Club Publishing, BMI), HL/WBM, H100 46, POP 34
WHAT I DID LAST NIGHT (EMI Blackwood, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage BMI/Stage Three Music, BMI), HL, CS 53
WHAT I'VE DONE (Zomba Songs, BMI/Chesterchaz, BMI/Big Big Kid, ASCAP/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 12, POP 16
WHAT'S MY NAME (Cancelled Lunch Music, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 35
WHAT YOU GIVE AWAY (Vinny Mae, BMI/Songs Of Windswept Pacific, BMI/Single Track, BMI), WBM, CS 47
WHEN I SEE U (Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Break North, SOCAN/Sony/ATV Music Publishing Canada, SOCAN/Waynne Writers, ASCAP/J. Sewell Publishing, ASCAP/Golden The Super Kid Music, ASCAP), HL, H100 62, RBH 8
WHINE UP (Copyright Control/AIO Publishing, ASCAP/J. Sewell Publishing, ASCAP/Greensleeves, PRS) POP 56
WIPE ME DOWN (Trill Productions, ASCAP/Boosie Bad Azz, ASCAP/Mouse On The Track, ASCAP) H100 70, RBH 15
WITH LOVE (K'Stuff, BMI/ArtHouse, BMI/Hilary Duff Music, ASCAP/VNM Publishing, ASCAP/Kobalt Music, ASCAP/Divine Minds Music Publishing, BMI/AMP Group Publishing, BMI), WBM, POP 72
A WOMAN'S LOVE (WB Music, ASCAP/Yee Haw ASCAP), WBM, CS 5, H100 73
WONDERFUL (Super Sayin Publishing, BMI/Zomba Songs, BMI/Products Of The Streets, ASCAP/A Grand Jam Music, SESAC/Sumphu, ASCAP), WBM, RBH 60
WONDER WOMAN (April's Boy Muzik, BMI/Warner-Tamerlane Publishing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/No Quincydence Music Publishing, BMI/North Avenue, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP), HL/WBM, RBH 75
WRAPPED (Tiltawhirl, BMI/Bruce Robison, BMI/Carnival Music Group, SESAC) CS 9, H100 29

Y

Y AQUI ESTOY (Vander, ASCAP) LT 49
YOU (German Dog Music, ASCAP/TVT Music, ASCAP/Ostal Songs, BMI/Soundtron Tunes, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Reformation Publishing, PRS), WBM, POP 100, RBH 43
YOU KNOW I'M NO GOOD (EMI Blackwood, BMI), HL, H100 95, POP 74
YOU NEVER TAKE ME DANCING (Chi-Boy, ASCAP) CS 51
YOU'RE GONNA LOVE ME (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Mr. Noise BMI/Encore Entertainment, BMI) CS 49
(YOU WANT TO) MAKE A MEMORY (Bon Jovi Publishing, ASCAP/Universal-PolyGram International ASCAP/Sony/ATV Tunes, ASCAP/Aggressive ASCAP/Kobalt Music, ASCAP), HL, H100 69, POP 57
Y SI VOLVIERA A NACER (Cultura Urbana Publishing ASCAP) LT 20

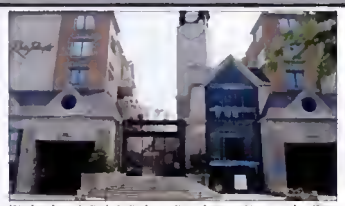
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LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, es a lender and as agent on behalf of the lenders (the "Agent") under that certain Loen Agreement, dated es of March 1, 2004, as amended (the "Loen Agreement"), emong The Songwriter Collective, LLC, e Deleware limited liebility company, es borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 16, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, and May 22, 2007, intends to sell et public sale in accordance with the provisions of the New York Uniform Commerciel Code, certain personel property assets of the Debtor, generelly described es all of the Debtor's right, title and interest of every kind and nature in and to all eccounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to tha Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all cleims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of eny nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of tha Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 767 Seventh Avenue, New York, New York 10019, on Tuesday, July 3rd, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to edjourn the sale to e future date. The Agent may further edjourn the sale herein described to enother dete from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such euction, or eny edjournment thereof, and, without further notice, such euction mey be mede et the time and place to which the euction may have been so edjourned. Interested persons should take notice thet the Collateral will be sold on the following terms and conditions:

1. All bids must be given orelly et the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute end deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale end conditions precedent to the Agent's obligation to sell, in eech case, in eddition to those set forth herein, including, without limitation, the requirement thet the sale of the Colleterel pursuant to the Asset Purchese Agreement be consummeted no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchese price. Such Deposit shall only be refunded to such prospective purcheser as, and to the extent, provided in the Asset Purchase Agreement. In ell other ceses, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purcheser by the Agent pursuent to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) eccept eny elternative bid mede et the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the ecceptence of such bid, or (ii) reoffer the Colleteral for sale without further notice, in each casa, at tha Agant's option. Notwithstanding anything contained herein to tha contrary, tha Agant shell not be obligated to make eny sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purcheser, then the sole liability of the Agent to such purcheser shall be to refund the purchese price, if any, previously paid to the Agent.
9. The Agent will announce at the outset of the public sale whether tha Collateral will be sold in whole or in pert, end whether the Collateral will be sold in one or more lots.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummetion of the sale of the Colleteral will be mede immedietely upon receipt by the Agent of the purchese price end shell be evidenced by delivery of the Colleteral to the purcheser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended tarms and conditions to be announced et the time of sale.
12. If eny dispute erises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to tha purcheser submitting the best bid, as determined by the Agent. In ell cases, the Agent's decision shall be final.
13. All bidders end other persons ettending this euction egree thet they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shell have the right to redeem the Colleterel in eccordence with, end only to the extent provided for, under applicable law. Persons desiring further information es to the public sale of the Collaterel, and the terms end condition releting thereto, end/or desiring to obtein copies of the confidentiality agreement or the Asset Purchase Agreemant, may contact aithar Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772- 1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

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RECORD COMPANIES: RCA Music Group appoints Tom Corson executive VP/GM. He previously held the same title at J/Arista Records.

Universal Music Enterprises, the U.S. catalog division of Universal Music Group, names Bill Waddell VP of business affairs. He was senior director.

Sony BMG Music Entertainment names Richard Sanders head of global marketing. He was executive VP/GM at RCA Records.

EMI/Manhattan Records names Jason Fisher national director of promotion. He was VP of promotion at Cooking Vinyl.

INO Records promotes Dan Michaels to senior VP of marketing and promotions. He was VP of promotions.

Sony BMG Entertainment's Commercial Music Group names Chuck Fleckenstein and Gil Aronow senior VPs of its newly formed business and legal affairs department. Fleckenstein was VP of business affairs, and Aronow was VP of senior transactional counsel.

EMI Music North America names Lauren Berkowitz senior VP of digital for the North American region. She was VP of global digital business at Sony ATV Music Publishing.

Mercury Nashville appoints Mike Klein senior director of promotion for the Southeast region. He was executive VP/GM at the Griffin Agency.

Capitol Music Group names Mike Harris executive VP/CFO. He was senior VP/CFO at Virgin Records.



PUBLISHING: EMI Music Publishing Germany names Andreas Kiel and Markus Hedke executive VPs. Kiel was senior VP of creative, and Hedke was finance director.

Warner/Chappell Music names Dave Pettigrew senior VP of strategic marketing. He was VP at EMI Resources, a division of EMI Music Publishing.

Cherry Lane Music Publishing in New York promotes Paul Morgan to senior director of creative services. He was director.

TOURING: Global Spectrum appoints Curtis Webb GM of the South Okanagan Event Centre in Penticton, British Columbia. He was director of operations at the Budweiser Events Center in Loveland, Colo.

RELATED FIELDS: The Canadian Record Production Assn. appoints Duncan McKie president/executive director, effective June 4. He currently serves as vice chairman at Canadian research company Pollara.

--Edited by Mitchell Peters

GOOD WORKS

FATHER DOES NOT KNOW BEST

Dutch rock band Within Temptation is doing its part to raise awareness of family violence and abuse. The video for the act's new continental Europe single, "Frozen," spotlights a family at the turn of the 20th century—a family that is keeping one too many secrets from the outside world. Within Temptation is donating all monies received from its record label, Sony BMG, for sales of the "Frozen" single to Child Helpline International, a global network of youth help phone lines in more than 150 countries. "Frozen" is included on the band's new album "The Heart of Everything," due July 24 from Roadrunner.

NE-YO: FRANK MULLEN/WIREIMAGE.COM

BACKBEAT



From left are BMI president/CEO **Del Bryant**, BMI VP of film/TV relations **Doreen Ringer Ross** and **Lucas Richman**

BMI FILM & TV AWARDS

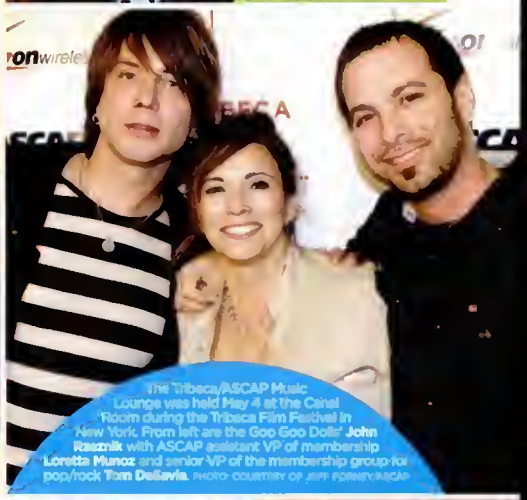
The BMI Film & TV awards were held May 17 at the Regent Beverly Wilshire Hotel in Los Angeles, honoring the composers and songwriters of the music from the past year's top-grossing films, top-rated prime-time network TV series and highest-ranking cable network programs. Hosted by BMI president/CEO Del Bryant and film/TV relations VP Doreen Ringer Ross, a highlight of the ceremony was the presentation of the Richard Kirk Award for Outstanding Career Achievement to film composer George S. Clinton. BMI also celebrated Knoxville Symphony Orchestra music director/conductor Lucas Richman with the Classic Contribution Award. BMI's Academy-, Golden Globe- and Emmy Award-winning composers were also feted, including Gustavo Santaolalla, whose score for "Babel" earned him his second Oscar for original score, and Alexandre Desplat (SACEM), whose score for "The Painted Veil" earned him a Golden Globe for best original score, motion picture. Danny Elfman took home the most awards, with four BMI Crystals.



From left are BMI senior VP of performing rights **Alison Smith**, BMI president/CEO **Del Bryant**, **George S. Clinton**, BMI VP of film/TV relations **Doreen Ringer Ross** and BMI senior VP of writer/publisher relations **Phil Graham**.



"American Idol" contestant **LaKisha Jones** stopped by the Lucky Club dunny Upfronts week at the Ritz-Carlton in New York to pick up the latest in Polaroid digital cameras, Primp hoodies and Dermalogica skin care products.



The Tribeca/ASCAP Music Lounge was held May 4 at the Canal Room during the Tribeca Film Festival in New York. From left are the Goo Goo Dolls' **John Rzeznik** with ASCAP assistant VP of membership **Loretta Munoz** and senior VP of the membership group for pop/rock **Tom DeSavia**. PHOTO: COURTESY OF JEFF KRAVITZ/ASCAP



Music industry titans gathered May 8 at Fred's Restaurant at Barneys New York for the kickoff breakfast for the UJA-Federation of New York's Music Visionary Award luncheon honoring BMG Label Group chairman/CEO **Clive Davis**. From left are Zomba president/CEO **Barry Weiss**, Island Def Jam chairman **Antonio "L.A." Reid**, BMG president/COO **Charles Goldstuck**, **Arthur Indursky** of Grubman, Indursky & Schindler; Warner Music Group chairman/CEO **Lyor Cohen**, Glassnote Records founder/CEO **Daniel Glass**, Davis, **Fred Davis**, founder of Davis, Shapiro, Lewis, Montone & Hayes; RCA executive VP of promotion **Richard Palmese**, Capitol Music Group chairman/CEO **Jason Flom**, and J/Arista executive VP/GM **Tom Corson**

PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

INSIDE TRACK

NE-YO OPENS RECORDING COMPOUND IN THE ATL

Having launched his sophomore album, "Because of You," Ne-Yo is gearing up to deliver another enterprise. Come the evening of May 30, he'll unlock the doors to his new studio, Carrington House. Ensconced in a gated residential area of Atlanta, the complex boasts three state-of-the art studios, two fully equipped kitchens and a chic lounge for chilling between recording stints. Chief on the young singer/songwriter/producer's Carrington schedule is developing the artists and producers who comprise his Compound Entertainment roster.

The former includes female rapper Chi Chi Glacierz, R&B singer Paula Campbell, R&B singer/producer Sixx John and R&B artist/choreographer Shanell. The latter includes the Heavyweights, Shay Taylor, Chuck Harmony and engineer Jaymz Skylar.

In tandem with R&B/hip-hop WVEE Atlanta, Ne-Yo is also staging a talent search for the next solo or R&B group star. Auditions are set for June 2-4 at La Bam Studio in downtown Atlanta, and celeb judges include producer Jazze Pha and "Idlewild" director Bryan Barber. A final five will vie for a three-year contract with Compound Entertainment and a three-year management deal with the J White Agency. The winner will be chosen June 5.





BMI president/CEO **Del Bryant**, left, with **Sean Garrett** and **Kara DioGuardi**



From left are BMI VP/GM **Barbara Cane**, the Bee Gees' **Robin Gibb**, **Yvonne Gibb**, widow of the late Maurice Gibb, **Barry Gibb**, and BMI president/CEO **Del Bryant**.



From left are BMI senior VP of writer/publisher relations **Phil Graham**, song of the year winner **Ben Moody** and BMI executive VP/COO **John Cody**

BMI POP AWARDS

The 55th annual BMI Pop Awards were held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles, as BMI saluted the legendary Bee Gees with BMI's prestigious Icon Award. The Icon presentation to the Bee Gees featured performances by Katherine McPhee, Kelly Rowland and BeBe Winans. In addition, Kara DioGuardi and Sean Garrett were named songwriters of the year. "Because of You" was honored as song of the year and Warner/Chappell Music was named publisher of the year. BMI also recognized the performance achievements of two other songs: "Miss Murder," which was honored as the most-performed song on college radio, and "You're Beautiful" as Internet song of the year. Taking home two awards each were Fall Out Boy's Andrew Hurley, Patrick Stump, Joe Trohman and Pete Wentz; Mariah Carey; Ne-Yo; and Nickelback's Daniel Adair, Chad Kroeger, Mike Kroeger and Ryan Peake. (All four Nickelback members are administered through SOCAN.) Publishing companies EMI-Blackwood Music, Warner/Chappell Music (Unichappell Music/Warner-Tamerlane Publishing), Universal Music Publishing (Irving Music/Songs of Universal/Universal-Songs of PolyGram International), BMG Music Group (Killer Tracks/Zomba Songs), Sony/ATV Songs, K'Stuff Publishing, Chicago X Softcore Songs, Rye Songs and Super Sayin' Publishing were each cited for multiple award-winning songs. The BMI Foundation awarded its 10th annual John Lennon Scholarship to 21-year-old Berklee College of Music student Emily Shackelton. PHOTOS COURTESY OF LESTER COHEN



The Warner/Chappell Music team accepting their publisher of the year honors.



Dave Matthews kicked off the second annual Citi/AAdvantage card Traveling Through Life concert series with an acoustic show with Tim Reynolds at the Citi Performing Arts Center's Wang Theater in Boston. From left are guest **Angelique O'Neil**, Matthews and Citi Cards executive VP **Terry O'Neil**. PHOTO: COURTESY OF MAT SZWAJKOS/GETTY IMAGES



Producers and producer-producer-songwriters at the annual Music Managers Forum Roll of Honour awards in London. From left are 21st Artists' **Todd Interland**, manager of James Blunt and recipient of the Compact Collections manager of the year award; Compact Collections Performer Services director of operations and former MMF general secretary **James Seller**; and Redlight Management's **Conan Capshaw**, manager of Dave Matthews Band and recipient of the Compact Collections international manager award.

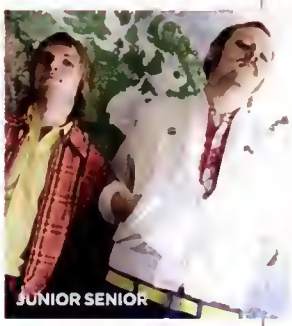


US Weekly's Hot Hollywood 2007 celebrated Hollywood's hottest style makers in an exclusive VIP-only event at Sugar in Los Angeles. Jennifer Lopez was named style icon of the year, and Lindsay Lohan was honored for her red carpet style. From left are US Weekly publisher **Victoria Lasdon Rose**, US Weekly Hot Hollywood honoree **Pete Wentz**, Cointreau brand ambassador **Sibyl Galindo** and Cointreau senior brand manager **Roberto Cruz**.

INSIDE TRACK

DON'T STOP THE BEAT

Track hears that Junior Senior's sophomore album, "Hey Hey My My Yo Yo," will finally see the light of day in North America via Crunchy Frog/Rykodisc. Due Aug. 14, the disc finds the Danish duo channeling inspiration in sounds from the last four decades. It's as if the Ray Conniff Singers found themselves locked in a recording studio with the Sugarhill Gang and the Gossip. And hanging from the ceiling of the studio would be a twirling disco ball. The centerpiece of this sonically mashed-up collection is "Take My Time," which features the unmistakable harmonizing of the B-52's' Cindy Wilson and Kate Pierson. Also figuring into the feisty mix are Le Tigre, Peaches, Motown girl group the Velvelettes and Alabama organist Spooner Oldham. Lead single "Can I Get Get Get" was recently heard in an episode of ABC's "Ugly Betty," while "Itch U Can't Skratch" is featured in a campaign for MTV's Logo network. All good stuff for sure. But Track cannot help but wonder, in this age of digital downloads and file sharing, why it's taken two years for this album to be released stateside. Oh, the wonder of it all.



JUNIOR SENIOR

BIG GIRLS DON'T CRY

It seems like only yesterday that "American Idol" contestant Mandisa became the first Idol to make Simon Cowell apologize publicly for a televised comment. Cowell had praised Mandisa's voice on air, but then as she left the room famously quipped, "We better get a bigger stage." Indeed, he was referring to her full-figured proportions. The following week he was forced to apologize publicly on the show as he hugged a teary-eyed Mandisa.

In the true spirit of forgiveness, Mandisa has titled her debut album "True Beauty," due July 31 from EMI CMG. And in a final gesture to the at-times-too-honest Cowell, Mandisa has been tapped to be the new face of Ashley Stuart, the retail chain for women with fuller figures. So, does this mean Cowell was right after all? The things that make you go hmmmm . . .

WHITEY FORD HELPS SAVE GRACE

From what Track hears, rapper and singer/songwriter Everlast wrote the theme song for new drama series "Saving Grace." The program stars Holly Hunter and debuts this summer on TNT.

JUNIOR SENIOR: JEREMY GOLDBERG

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